

# BACT Tand the Italians

JULY 19-AUGUST 2, 2014 | PRE-FEST ACTIVITIES JULY 9-18

PAUL GOODWIN Artistic Director and Principal Conductor

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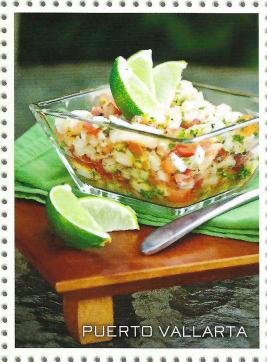




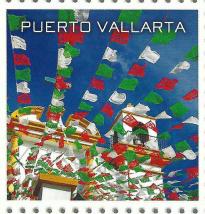


# EXPLORE













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# Welcome to our 2014 Season

#### MY DEAR CARMEL BACH FESTIVAL FRIENDS,

It is with great pleasure that I welcome you to our 2014 Festival, Bach and the Italians.

This year will not only be a celebration of what is great in the music of J.S. Bach, but also the joys of that most exuberant and musical of countries, Italy. There will be concerts all over the Monterey Peninsula, not just in Carmel but also in Monterey, Pebble Beach, and Seaside. The 2014 Festival presents an even wider span of concerts than usual, with symphonic, choral, chamber, solo vocal and instrumental, bluegrass, brass and even a children's concert. There is something for everyone. We pride ourselves on being innovative, accessible and friendly.

Our central Bach work this year is the *Saint Matthew Passion* and it will be the final of the great four masterpieces and the only one I have yet to conduct in Carmel. Those who know me will not be surprised to find out that my interpretation will be highly vivid and dramatic, helped along by one of today's great evangelists, Rufus Müller.

We will open the Festival with arguably two of the most popular baroque choral pieces of all time, J.S. Bach's *Magnificat* and Antonio Vivaldi's *Gloria*, though I will be slipping in this year's Carmel commission as well, by Pulitzer-prize winning composer Caroline Shaw.

Concertmaster Peter Hanson brings us a riot of Italian string music on Monday and will include one of Vivaldi's virtuosic bassoon concertos. Festival Dramaturge David Gordon joins me on Tuesday for a celebration of Italian Opera from Monteverdi to Verdi. Associate Conductor Andrew Megill presents a concert of sublime seventeenth century choral music at the Mission on Wednesday and the popular Mike Marshall and Caterina Lichtenberg return on Thursday for Neapolitan mandolin music mixed with bluegrass, jazz and Brazilian choro. Then I am back again on Friday with our symphony concert, mixing Bach and Rossini with the joyous Italian symphony of Mendelssohn.

There are a host of chamber concerts: vocal recitals, cantatas, a cycle of Bach partitas and Italian concertos, and string quartets. Immerse yourself in innovation, variety, quality and beauty. A festival never to be forgotten!

Paul Gwallen

PAUL GOODWIN Artistic Director and Principal Conductor



### **BETSEY PEARSON**Board President

Betsey Heavon

It is my pleasure, on behalf of the entire Board, to welcome you to the 2014 Carmel Bach Festival. As Maestro Goodwin's message indicated, this season offers a wide variety of concerts celebrating the significant and lively influence of Italy on Bach and the Baroque.

The main concerts in Sunset Center. Chamber concerts in fantastic venues throughout the Monterey Peninsula. Enlightening lectures. The brass sounds of Tower Music. Performances highlighting the work of young artists featuring the emerging vocal stars participating in the Adams Master Class and our own Youth Chorus of local talent. The Saturday morning family concert. It is truly a festival of music—a celebration! We encourage you to explore all the offerings and invite you to enjoy your time with us.

In her welcoming statements, Executive Director Debbie Chinn has highlighted our off season work and our community partnerships. I will simply add that we are committed to exploring spaces beyond the walls of the conventional concert hall and to expanding the traditional audiences. You, our donors, sponsors, benefactors and patrons, have shown tremendous support of this direction. We are deeply grateful for each of you as we forge new ways to introduce the art and joy of music to a larger audience, particularly those in the next generation.

On a personal note, I have been honored and delighted to serve as President of the Board of Directors these past two years. The directors bring a tremendous variety of experience and acumen to the Board and provide great leadership. The tradition of a strong volunteer leadership has served Carmel Bach Festival well over the years. The tradition of caring, capable leadership continues as I hand the gavel to Carlotta Mellon this fall and congratulate her on being elected the next President of Carmel Bach Festival. Thank you Carlotta for agreeing to accept this rewarding challenge!

All of us who work to produce the Carmel Bach Festival also thank you, our patrons and donors who care so deeply about the arts and about assuring that live, classical music continues to be presented. With your passion and advocacy for ensemble music and your generous financial support, the Carmel Bach Festival has thrived these past 77 years and we pledge to continue that tradition!

Again, welcome to the 77th season of the Carmel Bach Festival. Enjoy!



**DEBBIE CHINN** *Executive Director* 

Benvenuti al Carmel Bach Festival! We welcome you to our 77th season highlighting the influences and themes of glorious Italy. We had a great deal of fun putting this season together for you (and that wasn't just because Paul Goodwin and I were sipping lots of Chianti as we were doing our Italian "research") and we hope that a sense of fun and joy envelops you throughout your Festival experience.

We've also been invigorated by some overarching programs that we have been working on since we last saw you and I thought I would share some highlights since they are directly attributable to your feedback and involvement.

Over the past two years, a major focus for the Carmel Bach Festival has been the launching of numerous initiatives designed to increase access to our work, deepen our presence in the communities that we serve, reconnect with lapsed patrons, forge relationships with new, younger, and diverse constituencies, and endeavor to make our Festival a more welcoming and less intimidating environment for those who may not be accustomed to attending live classical music performances.

Results are far surpassing our expectations, in numbers of new participants and by the positive reactions of first-timers to the Carmel Bach Festival experience, affirming the effectiveness of our broad artistic programming, welcoming atmosphere, and our efforts to break down perceptions and barriers to our work. For example: 936 people attended our Festival for the first time in 2013; a 32% increase over the year prior. We also welcomed back—with open arms—many long-time patrons who returned to our Festival for the first time under Paul Goodwin's artistic leadership.

We now have a year-round artistic presence in our region by virtue of our expanded community engagement activities which provides classical music learning opportunities for young people, seniors, and families from January through December. New this year will be an additional Carmel Bach Festival concert during the holiday season for the residents of Seaside at the Oldemeyer Center (our community partner for 29 years). Also new this year is a partnership with the Naval Postgraduate School Foundation who will help us provide concert and networking opportunities for active and retired members of the military throughout the year.

Our work with the Rancho Cielo Youth Campus in Salinas continues to flourish as we provide music appreciation sessions on a bi-weekly basis to the students and faculty from January through July. Their heart-warming testimonials which you can read on page 68 validate the transformative power of music and challenged our perceptions that their generation wasn't interested in classical music. On the contrary; when Rancho Cielo students were asked what kind of music they would most like to hear, they listed, Mozart, Beethoven, and Bach (Michael Jackson, Beyonce, and Led Zeppelin were tossed into the mix too, but, hey Bach ranked up there!).

Our Ambassador program which is successfully uniting millennials and young professionals in support of the Carmel Bach Festival via networking and concert-going affirms that we are illuminating the lasting relevance of Bach for these new and future audiences. As we know, millennials—at 90 million—are the largest generation in human history and by 2017, they will surpass the buying power of the baby boomer generation. While we continue to unlock the potential for artistic discovery for learners of all ages, I do believe that we have a particular responsibility to bring the power of the arts to bear on the lives and development of young people. And as we build a stronger ecosystem for the Carmel Bach Festival, we aspire to make it possible for all generations who, through circumstances of economy, education, or geography may never otherwise experience the performing arts, to come to our Festival and take a seat for the first time, and return for a second time....so that they know that great art and the Carmel Bach Festival belongs to everyone.

I look forward to seeing you at our concerts and to staying in touch throughout the year. We are so very grateful for your patronage and for being such an integral part of our Festival. We wouldn't be here without you, so...

Mille grazie, e ora, andiamo tutti ai concerti!

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#### A SPECIAL THANKS...

To our season supporters: Bill and Nancy Doolittle, Susan W. DuCoeur, David and Roberta B. Elliott, Violet Jabara Jacobs, Frank and Denise Quattrone Foundation: Denise Foderaro and Frank Quattrone, Bill and Kathy Sharpe, Jeptha and Elizabeth Wade, Cyril and Jeanne Yansouni.



### 2014 AT A GLANCE July 9-August 2

#### PRE-FESTIVAL EVENTS

Wednesday, July 9, 7:00pm	1	OPEN REHEARSAL* (ST)
		Inside the Music: Italian Opera
Sunday, July 13, 4:00pm	1	YOUNG MUSICIANS SHOWCASE* (ST

Monday, July 14, 12:00pm | MASTER CLASS OPEN SESSION\* (CP) Monday, July 14, 7:00pm

OPEN REHEARSAL\* (ST)

Concertmaster Peter Hanson Presents

Thursday, July 17, 2:30 pm Thursday, July 17, 5:00pm Friday, July 18, 5:30pm

Wednesday, July 16, 5:00pm | CHAMBER CONCERT (CF), A Bach Prelude with wine reception Thursday, July 17, 12:00pm | MASTER CLASS OPEN SESSION\* (CP) I CONDUCTOR'S CHAT (ST) I LECTURE (ST/105), John Wineglass\*

I Gala: Bravissimo! (CVR)

#### JULY

#### SATURDAY, 19TH

Art Raffle Open\* **Bach Boutique Open\*** 

6:45pm | PRE-CONCERT TALK\* (ST/105) Gloria!

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST). Magnificent Magnificat with post-concert reception

#### SUNDAY, 20TH

12:45pm | PRE-CONCERT TALK\* (ST/105), O Beautiful Moment!

1:45pm | TOWER MUSIC\*

2:30pm | MAIN CONCERT (ST), Saint Matthew Passion

8:30pm | CHAMBER CONCERT (AS), Beethoven's Blockbuster

#### MONDAY, 21ST

11:00am | CHAMBER CONCERT (CM), All Bach Organ Recital

12:00pm | MASTER CLASS\* (CP), Open Session

2:30pm | CHAMBER CONCERT (AS), Bach and Son

7:00pm | PRE-CONCERT TALK\* (ST/105), Agreeing to Disagree

8:00pm | MAIN CONCERT (ST), Concertmaster Peter Hanson Presents

#### TUESDAY, 22ND

1:00pm | CHAMBER CONCERT (STF), Bach's Brunch: Week One

2:30pm | CHAMBER CONCERT (AS), Italian Pastoral

6:45pm | PRE-CONCERT TALK\* (ST/105), Bravi Tutti!

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST), Inside the Music: Italian Opera

#### WEDNESDAY, 23RD

2:30pm | CHAMBER CONCERT (AS). **Dueling Mandolins** 

5:00pm | CHAMBER CONCERT (CF), Fiddlers Three

7:55pm | TOWER MUSIC\*

8:30pm | MAIN CONCERT (CM), La Serenissima

#### THURSDAY, 24TH

12:00pm | MASTER CLASS\* (CP). Open Session

2:30pm | CHAMBER CONCERT (AS), Capriccio Italiano

5:00pm | CHAMBER CONCERT (CC). Bach in the Cathedral

7:00pm | PRE-CONCERT TALK\* (ST/105), Sixteen Heartstrings

7:00pm | COMMUNITY CONCERT\* (OC)

8:00pm | MAIN CONCERT (ST). Mandolin Magic

#### FRIDAY, 25TH

1:00pm | CHAMBER CONCERT (WS), Harmony of the Spheres

2:30pm | CHAMBER CONCERT (AS), Stormy Quartets

2:30pm | OPEN REHEARSAL\* (ST), Fresh Voices

6:45pm | PRE-CONCERT TALK\* (ST/105) Berlin meets Napoli

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST), Italian Symphony

#### SATURDAY, 26TH

11:00am | FAMILY CONCERT (ST) NEW!

4:00pm | CHAMBER CONCERT (AS), Youth Chorus

6:45pm | PRE-CONCERT TALK\* (ST/105), Gloria!

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST), Magnificent Magnificat

#### SUNDAY, 27TH

12:45pm | PRE-CONCERT TALK\* (ST/105), O Beautiful Moment!

1:45pm | TOWER MUSIC\*

2:30pm | MAIN CONCERT (ST), Saint Matthew Passion

8:30pm | CHAMBER CONCERT (ST), Fresh Voices

#### MONDAY, 28TH

11:00am | CHAMBER CONCERT (CM), All Bach Organ Recital

12:00pm | MASTER CLASS\* (CP), Open Session

2:30pm | CHAMBER CONCERT (AS), Bach and Son

PRE-CONCERT TALK\* 7:00pm | (ST/105) Agreeing to Disagree

8:00pm | MAIN CONCERT (ST), Concertmaster Peter Hanson Presents

#### TUESDAY, 29TH

11:00am | LECTURE\* (ST/105), John Wineglass

1:00pm | CHAMBER CONCERT (STF), Bach's Brunch: Week Two

2:30pm | CHAMBER CONCERT (AS), Italian Pastoral

6:45pm | PRE-CONCERT TALK\* (ST/105), Bravi Tutti!

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST), Inside the Music: Italian Opera

#### WEDNESDAY, 30TH

2:30pm | CHAMBER CONCERT (AS), **Dueling Mandolins** 

5:00pm | CHAMBER CONCERT (CF), Twilight Mozart

7:55pm | TOWER MUSIC\*

8:30pm | MAIN CONCERT (CM), La Serenissima

#### THURSDAY, 31ST

12:00pm | MASTER CLASS\* (CP), Open Session

2:30pm | CHAMBER CONCERT (AS), Capriccio Italiano

CHAMBER 5:00pm | CONCERT (CC), Bach in the Cathedral

7:00pm | PRE-CONCERT TALK\* (ST/105), Sixteen Heartstrings

MAIN CONCERT (ST). 8:00pm | Mandolin Magic

#### AUGUST

#### FRIDAY, 1ST

11:00am | CHAMBER CONCERT (WS), Harmony of the Spheres

2:30pm | CHAMBER CONCERT (AS), Stormy Quartets

5:00pm | YOUTH CHORUS MEMBER SHOWCASE\* (AS)

PRE-CONCERT TALK\* (ST/105), Berlin Meets Napoli

7:20pm | TOWER MUSIC\*

8:00pm | MAIN CONCERT (ST), Italian Symphony

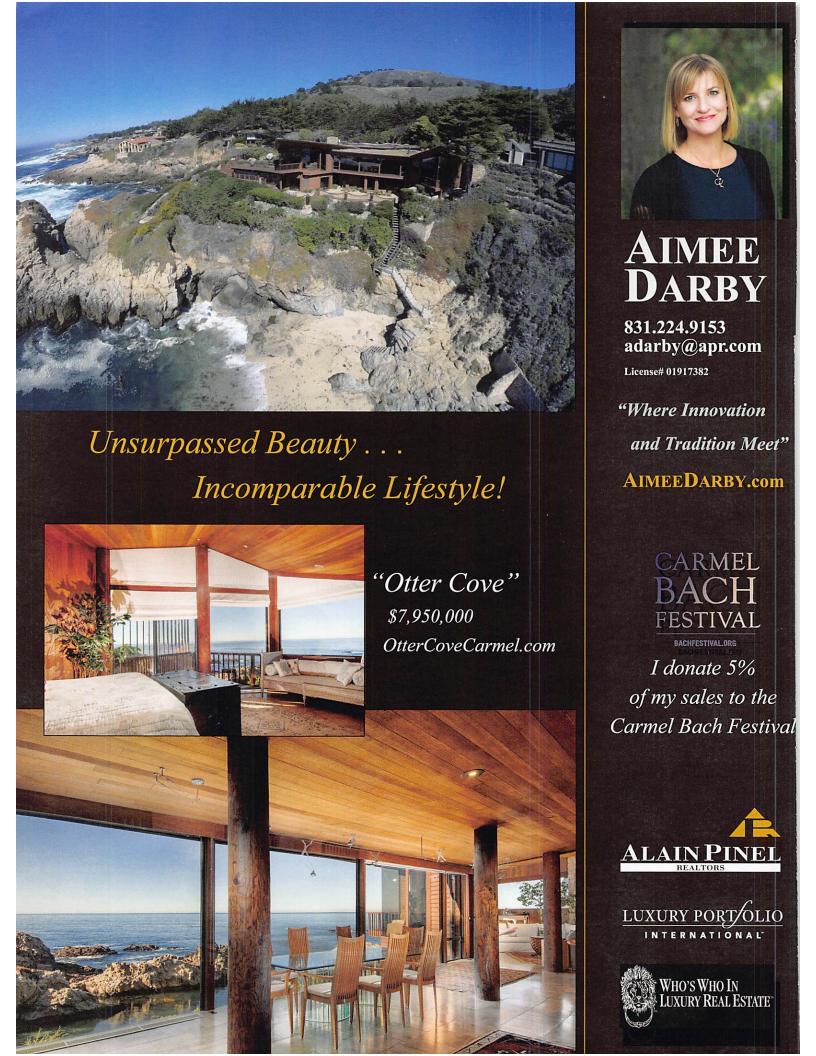
#### SATURDAY, 2ND

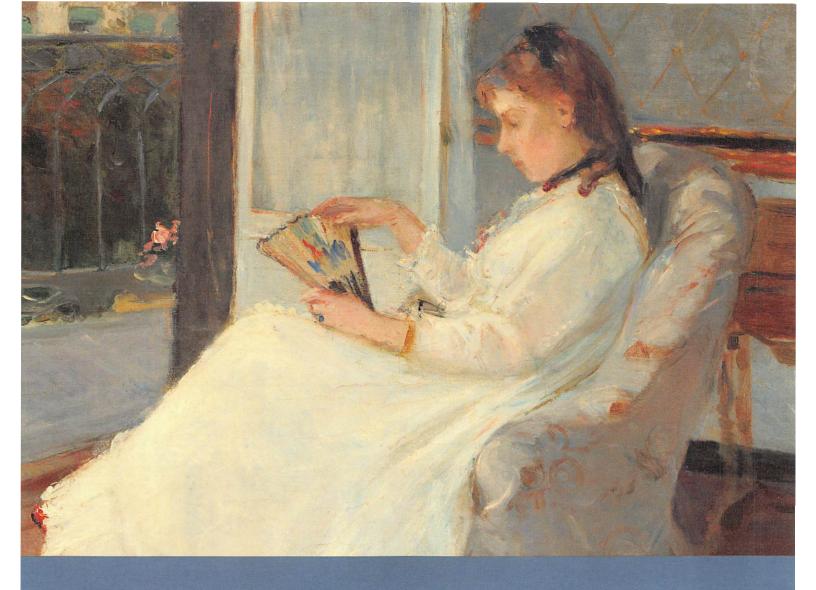
11:00am | CHAMBER CONCERT (ST). Matinée Concertante

1:30pm | CHAMBER CONCERT (CP), Adams Vocal Master Class Showcase

7:30pm | BEST OF THE FEST (ST) with post-concert reception

#### \* FREE EVENT





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Berthe Morisot, The Artist's Sister at a Window (detail), 1869. Oil on canvas. National Gallery of Art, Washington, Ailsa Mellon Bruce Collection

## Festival Venues









#### CARMEL PRESBYTERIAN (CP)

**Location:** Junipero & Ocean Ave, Carmel

Parking: there is a parking lot on Junipero and Mt. View

Website: www.carmelpres.org

Carmel Presbyterian Church has been a part of the Carmel-by-the-Sea community since 1954 and is located right at the corner of Ocean and Junipero.



#### SUNSET CENTER THEATER (ST)

**Location:** San Carlos & Ninth, Carmel **Parking:** Onsite lots, free with CBF

ticket after 6pm

Website: www.sunsetcenter.org

Located within the Sunset Center complex, the Theater plays host to our Main Concerts and several Chamber Concerts. With a major renovation completed in 2003, the Sunset Theater retains its Gothic-inspired arches while boasting enhanced acoustics in a state-of-the-art environment for musicians and audience members alike.



#### ALL SAINTS CHURCH (AS)

**Location:** Ninth & Dolores, Carmel **Parking:** On the street or at

Sunset Center

Website: www.allsaintscarmel.org

The original All Saints' Church, built in 1913, now serves as City Hall for Carmelby-the-Sea. Construction on the present church began in 1941, was delayed during WWII, and resumed under the direction of Rector Alfred Seccombe in 1946. Designed by Robert R. Jones, the church reflects Seccombe's vision that it be harmonious and indigenous to the Carmel surroundings.



#### **CARMEL MISSION BASILICA (CM)**

Location: 3080 Rio Road, Carmel

Parking: Two onsite lots and street parking

Website: www.carmelmission.org

Founded in 1771, Mission San Carlos Borromeo de Carmelo was the second mission founded by Father Junipero Serra during his administration as Father-Presidente of the Alta California Mission system. Father Serra had wished to build a permanent stone house of worship in the style of those in Mexico and Spain; however, due to the scarcity of skilled masons in the province of California, its construction was delayed until well after his death in 1784.



#### CHURCH IN THE FOREST (CF)

Location: Stevenson School, 3152 Forest

Lake Road, Pebble Beach Parking: Onsite lot

Website: www.churchintheforest.org

This community chapel is noted for its soaring ceilings, giant wooden pillars and lattice-covered windows with a wall of glass behind the altar, revealing a living tapestry of birds, trees and sky. Its resident Greg Harrold pipe organ is perfectly situated high in the rear balcony where the wonderful acoustics of the chapel enhance the tonality of this exceptional instrument.



#### WAVE STREET STUDIOS (WS)

Location: 774 Wave Street, Monterey Parking: Nearby paid lots and meters Website: www.livenetworks.tv

Designed and built in 2006, the property was originally home to the historic Quock Mui House, built in 1919. The facility now houses a multi-use, community-based production company. Musicians, authors, visual artists, actors, educators, youth and a multitude of others are served through this unique venture and beautiful facility.



#### SAN CARLOS CATHEDRAL (CC)

Location: 500 Church Street, Monterey Parking: Directly across the street Website: www.sancarloscathedral.org

Completed in 1794, the Cathedral is the oldest continually functioning church, the first stone building in the state of California, and is one of the state's exceptional historic monuments.



#### **OLDEMEYER CENTER (OC)**

Location: 986 Hilby Avenue, Seaside

Parking: Onsite lot

Website: www.ci.seaside.ca.us

The City of Seaside's Oldemeyer Center is the venue for our free Community Concert on Thursday, July 18.

Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

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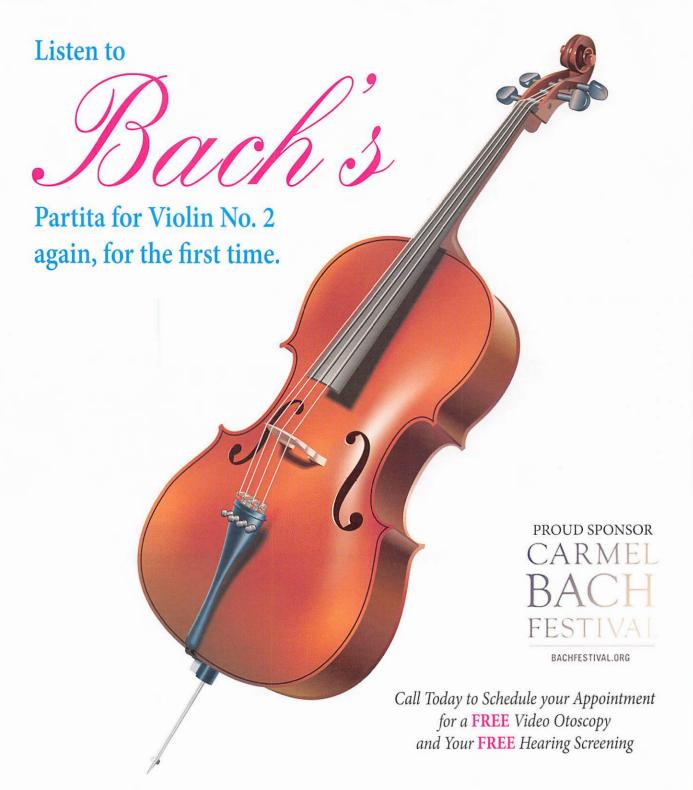


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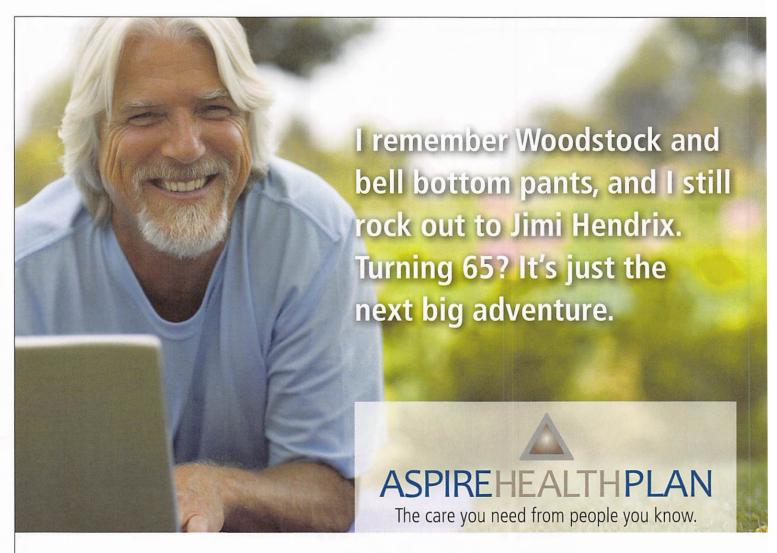




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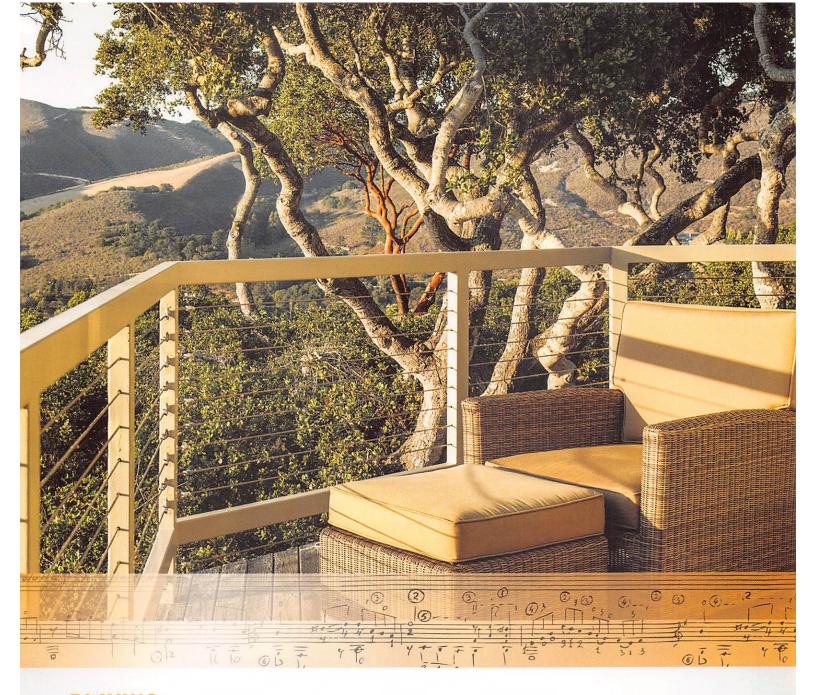
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## Meet Paul Goodwin

#### ARTISTIC DIRECTOR AND PRINCIPAL CONDUCTOR

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his fourth season as Artistic Director and Principal Conductor of the Carmel Bach Festival.

Based near London, Goodwin was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist. He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg. He became known throughout the world as one of the players in the forefront of the Early Music revival.

In his 16 years as a professional oboist, Paul played for most of the great directors in the early music world, performed concertos in the finest concert halls and made many solo and obbligato recordings. Towards the end of his oboe career he was offered a number of prestigious conducting engagements and decided to jump fully into his other love—conducting—traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a GRAMMY in the U.S. and a Gramophone award in Britain. The English Chamber Orchestra also offered him the position of Principal Guest Conductor, a post he held for six years and with whom he recorded an award winning Elgar disc. During this time he met with considerable success in the U.S. and Europe in an acclaimed staging of Bach's St. Matthew Passion in collaboration with director Jonathan Miller.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers and pairings of old and new music. Elsewhere, he has conducted many national orchestras including those of Spain, Sweden, Belgium, Czech Republic, Poland, France, Scotland, New Zealand, Malaysia and Finland, plus many national chamber orchestras.

In the United States his credits include guest conducting appearances with the Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the Saint Paul Chamber Orchestra andthe Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, BBC Philharmonic, Royal Scottish National and Scottish Chamber Orchestras as well as the Scottish and Welsh National Opera companies.

In recognition of his exceptional artistic service to the performance of works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands, Germany, Italy and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, age 16, Tom, age 14, and Barnaby, age 13, along with their two burmese cats, Samson and Delilah.

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#### WELCOME!

This fall, Dr. Andrew Megill joins the faculty of the University of Illinois at Urbana-Champaign as Professor of Conducting and Director of Choral Activities.



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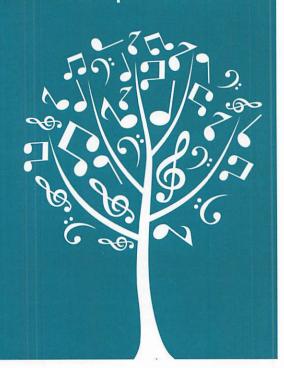
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# Artistic Leadership



Associate Conductor;

Princeton, New Jersey

Director of Chorale and Chorus

Andrew is recognized as one of

the leading choral conductors

of his generation, known for

his passionate artistry and

repertoire, extending from

early music to newly composed works. He is the Director of

Choral Activities at the University

of Illinois and Chorusmaster

for the Montreal Symphony,

and has conducted for the

the Juilliard Opera Center,

Emmanuel Music (Boston),

He has collaborated with

leading orchestras, including

the Montreal Symphony, New

Symphony, Cleveland Orchestra,

and conductors such as Boulez,

Masur, and Nagano. Especially

admired for his work in Baroque

music, Andrew serves as Artistic

Director of Fuma Sacra, one of

America's finest early music

ensembles, and has worked

with leading specialists such

Koopman. His repertoire also

includes new compositions:

he has conducted premieres

of works by Burhans, Chihara,

Sändstrom, Spratlan, Stuckey,

Magnussen, and Pärt, Andrew

has also collaborated with the

Mark Morris Dance Company,

folk singer Judy Collins,

puppeteer Basil Twist,

as Masaaki Suzuki and Ton

York Philharmonic, National

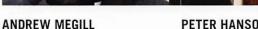
and Dresden Philharmonie,

Dutoit, Fruhbeck du Burgos,

Yale Institute for Sacred Music,

and Trinity Church (Wall Street).

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Monday Main Concert

#### London, England

Peter has played with the Academy of St. Martin'sin-the-Fields, The London Chamber Orchestra, The London Sinfonietta and other London orchestras. He also formed the Hanson String Quartet and led for Roger Norrington and the Orchestra of Age of Enlightenment, playing romantic repertoire. Soon a vision of a new type of quartet emerged; the Eroica Quartet was formed with colleagues from the world of period instrument performance. Recordings of all the Mendelssohn quartets, all the Schumann quartets and various Beethoven quartets soon followed on the Harmonia Mundi label. In February 2012, their recordings of the Ravel and Debussy quartets were released. Peter has been the concertmaster for Sir John Eliot Gardiner's Orchestra Revolutionaire et Romantique for over 20 years. In November, 2012, he was the concertmaster soloist with John Eliot Gardiner for a European tour playing Beethoven's Missa Solemnis, which also went to the U.S., where they played in Carnegie Hall, NY and Orange County, CA. In October 2013, they toured Switzerland and neighboring countries. Peter was invited by the Singapore Symphony Orchestra to direct from the violin two baroque programs and has also toured Taiwan and Japan.

Sponsored by: David and Roberta B. Elliott



Concertmaster; Director of

#### **ANDREW ARTHUR**

Principal Keyboard; Director of Twilight in the Cathedral

#### Cambridge, England

An acknowledged specialist in the music of the Baroque and Classical periods, Andrew is highly regarded on the concert platform and has appeared at many prestigious festivals. He currently holds the positions of Associate Director of The Hanover Band, Principal Conductor of the Euterpe Baroque Consort based in Belgium and Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus, Andrew appears frequently on television and radio broadcasts, and has played on numerous CD and DVD recordings for the BBC, ASV, Soli Deo Gloria, Opera Rara, Griffin and Priory Records, all of which have been met with enthusiastic praise in the international musical press. Andrew has maintained a lifelong commitment to liturgical music, an interest nurtured initially through his early training as a cathedral chorister and subsequently as organ scholar and acting precentor at Gonville and Caius College, Cambridge and as deputy lay-clerk at St. John's College, Cambridge. He has since held the positions of Associate Director of Music at the world-famous Butterfield Church of All Saints, Margaret Street and Deputy Master of Music of the Chapels Royal, and Her Majesty's Tower of London. At present, Andrew works throughout the academic year training organ scholars and conducting the chapel choir at Trinity Hall.

Sponsored by: Bill Lokke

MICHAEL BEATTIE

Adams Master Class Music Director; Organ and Harpsichord

#### Cambridge, Massachusetts

Michael has received international attention as a conductor and keyboardist specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted Ariodante, the St. John Passion, and the complete Bach motets, as well as more than one hundred Bach cantatas. Other conducting engagements have included Rodelinda (Cambridge Lieder and Opera Society), Dido and Aeneas (Glimmerglass Opera). Rinaldo (Pittsburgh Opera), The Threepenny Opera (American Repertory Theater) and Handel's Teseo with Chicago Opera Theater. He toured internationally with director Peter Sellars as Assistant Conductor for the Mozart/Da Ponte cycle; organist for the Bach cantatas with Lorraine Hunt Lieberson; and pianist for Weill's Kleine Mahagonny and Bach's Dialogue between Fear and Hope after Death. Recent keyboard highlights include concerts with the Chamber Music Society of Lincoln Center, Les Violons du Roy, Pegasus Early Music, La Jolla SummerFest and Emmanuel Music. Michael holds degrees from the Eastman School of Music and Boston University where he is currently a Teaching Associate. He has recorded for KOCH International and Nonesuch records.

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and filmmaker Ridley Scott. Sponsored by: Frank and Denise Quattrone Foundation: Denise Foderaro and Frank Quattrone



DAVID GORDON
Dramaturge; Adams Master

#### Carmel, California

Class Director

Now in his 26th season, David made his Festival debut in 1983 as the Evangelist in Bach's St. John Passion and has appeared as tenor soloist in more than 80 Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at every major North American Bach festival, and at Bach festivals in Europe, South America and Japan. On the operatic stage David has performed 60 principal roles of the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper and many other companies. A prolific recording artist, David has appeared on seventeen CDs for RCA Red Seal, Decca, London, Telarc, Dorian, Newport and Vox. David maintains a fascinating website: www.spiritsound. com. His new book, "Carmel Impresarios" tells the story of the Carmel Bach Festival's founders.

Sponsored by: Betsy and Robert Sullivan



#### JOHN KOZA

Youth Chorus Conductor and Director; Assistant Conductor of the Chorus

#### Salinas, California

This is John's 19th season with the Festival. John is also the Artistic Director and Conductor for the Camerata Singers since 1999; Director of Music for First Presbyterian Church of Monterey, since 2002; and is on the adjunct faculty for Hartnell College, since 2001. He earned his Bachelor of Music in vocal performance and his Master of Music in choral conducting from San Jose State University. John has had a unique trajectory with the Festival starting out singing in the chorus for five seasons, then singing in the chorale for four seasons, before becoming one of its conductors. Well known for his imaginative programming, he is dedicated to mentoring singers in the disciplines and joys of choral singing.

Sponsored by: Wayne and Joan Hughes

#### SUZANNE MUDGE

Tower Music Director: Trombone

#### Bend, Oregon

Sue conducts several youth and adult wind bands and ensembles through the Cascade School of Music, plays principal trombone with the Bend Brass and Central Oregon Symphony, and teaches at Central Oregon Community College. She does occasional studio work, is a guest conductor and adjudicator for wind bands, and has appeared as a trombone soloist with the Linfield Chamber Orchestra. Sue has composed several works for brass and is spending more of her time at that craft as well as arranging for wind bands and brass ensembles. She also teaches at the Seven Peaks School and maintains a private teaching studio, Brass Latitude 44. Sue has a passion for contemporary music as well as early music, and performs on an Ewald Meinl Drewelwecz Sackbut. Before her move to Bend, Sue was an active freelance trombonist and educator in the San Francisco Bay Area, principal trombone with the Modesto Symphony and the Women's Philharmonic, and also performed with the Marin, Fremont, Berkeley, and San Jose Symphonies. She performed the world premiere of No Trumpets, No Drums by David Jaffe, has recorded at Skywalker Ranch for the Koch and New Albion labels, and received her music performance degrees from the University of the Pacific (BM) and the University of Arizona (MM).

Sponsored by: Shipley and Dick Walters



ALLEN WHEAR Chamber Concert Director; Principal Cello

#### New York, New York

Allen Whear is associate principal cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He has been a guest of the Smithsonian Chamber Players, Musica Antiqua Köln, Music in Context, Vienna Boys Choir, Concert Royal, Mozartean Players, Washington Bach Consort, Aradia Ensemble, and the Maggio Musicale in Florence. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America. He recently held master classes and lectures on baroque cello performance at the Shanghai Conservatory Middle School. A frequent pre-concert lecturer and prolific writer of program notes, his liner notes for Mozart and Beethoven symphonies can be read on the Sony and Analekta labels. A graduate of the New England Conservatory and the Juilliard School, he studied with Anner Bylsma in the Netherlands and holds a doctorate from Rutgers. His orchestral composition Short Story was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

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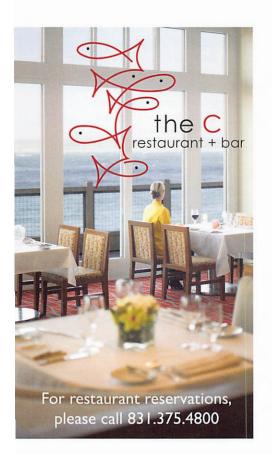
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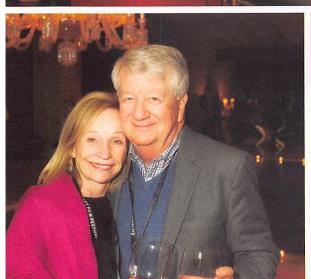
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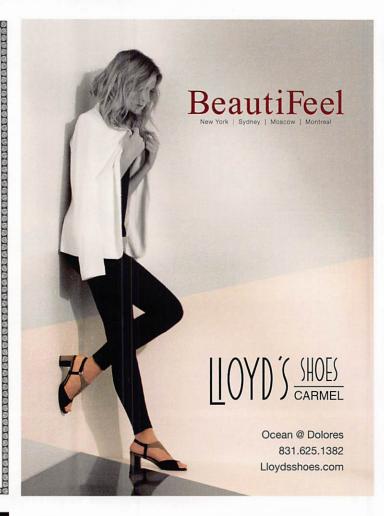
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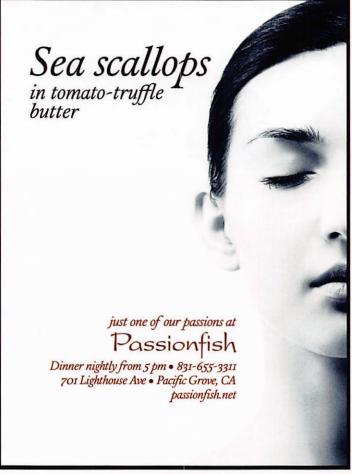
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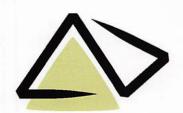
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Carmel Cymbal, July 23, 1948



# Carmel Impresarios a cultural biography of Dene Denny & Hazel Watrous

the visionary California women who brought music and harmony to their community and the world

David Gordon



This major new book by David Gordon, Carmel Bach Festival Dramaturge, spans a century of history and includes more than 100 rare and vintage photos.

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# Leadership



**BOARD LEADERSHIP** 

Betsey Pearson

The seeds of Betsey's 25 year professional career in the non-profit sector can be found in her volunteer career where she took advantage of training and growth opportunities, accumulating skills and expertise that could transition from the volunteer arena to the world of paid employment. Her past Board experience includes Junior League of Monterey County, Salinas Valley Memorial Hospital Foundation, Steinbeck House/Valley Guild, the Monterey County Grand Jury and various professional organizations. Betsey's career has focused on fundraising and donor relations, systems and operations, budgeting and strategic planning and non-profit governance and Board functions. Her fields of concentration were education at Santa Catalina School and Palma High School and health and human services with United Way of Monterey

County. She is currently a consultant for non-profit organizations and serves on the Community Advisory Council of El Sistema/YoSal and recently participated on the Hartnell College President's Task Force.

As President of the Carmel Bach Festival Board of Directors, Betsey brings back to the volunteer sector her experience in the non-profit arena, a rich appreciation of Monterey County and a 35 year history as an enthusiastic fan of the music and deep regard for the musicians and Festival "family" that define the Carmel Bach Festival.



#### **ADMINISTRATIVE LEADERSHIP**

Debbie Chinn

This is Debbie's third season at the Carmel Bach Festival. Prior to her arrival in April, 2012, she served as a consultant for the Philadelphia Orchestra Association, providing strategic guidance towards the implementation of the Philadelphia Orchestra's China Residency program, which launched in May 2012 with a five-city concert Tour of China, and served as the kick-off to the 40th anniversary of President's Nixon's historic visit to China.

Over the past 20 years, Debbie has held executive leadership positions at CENTERSTAGE (the State Theater of Maryland), California Shakespeare Theater, Shakespeare Theater of New Jersey, and the

San Francisco Symphony. She began her career at the American Conservatory Theater (A.C.T.), University of San Francisco, and Center Theatre Group of the Music Center of Los Angeles.

Effective October 2014, she will serve as Board President of the Association of California Symphony Orchestras (ACSO), the statewide service organization providing programs and services for classical music producers and presenters in California and the west coast region. She also sits on the board of the Network of Ensemble Theaters (NET), the national coalition of ensembles created by and for theater practitioners. Her past board affiliations include Theatre Communications Group (the national consortium for professional nonprofit theaters in the United States), Greater Baltimore Cultural Alliance, California Arts Advocates, and George Soros' Open Society Institute's Leadership Council. She is a frequent grant review panelist for the National Endowment for the Arts, and has adjudicated grant reviews for Theatre Communications Group, the Montgomery County Arts and Humanities Council (Maryland), the San Jose Office of Cultural Affairs, and the 2014 Baker Artists Awards supporting artists of all disciplines in the Baltimore region. She is a fervent champion for arts and education funding having testified at the legislative level in Trenton (NJ), Annapolis (MD), and Sacramento (CA).

Debbie is originally from Syosset, New York and she attended the University of Southern California, majoring in Theater, under the artistic direction of John Houseman. Debbie specializes in organizational assessment, strategic planning, fundraising, program planning, volunteer management, board and staff development, and special events. Her passions include supporting animal welfare, Polynesian music (dancing to it), wine collecting, being in the audience to support the work of arts colleagues, and championing the growth of the next generation of arts administrators.

#### **BOARD OF DIRECTORS**

Betsey Pearson, *President*Alan Carlson, *First Vice-President*Lyn Evans, *Second Vice-President*Howard Fisher, *Treasurer / CFO*Fran Lozano, *Secretary* 

Jeryl Abelmann, Peter Albano, Aimee Darby, Rosalind Gray Davis, Suzanne Dorrance, Gail Dryden, Jack Eugster, Robert Flanagan, Nancy Jones, Matthew Little, Nigel Lovett, Carlotta Mellon, Sharon Meresman, David Nee, Jane Sanders, William Sharpe, Donald Slichter, William H. Tyler, Gerry Williams

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Matthew Little, Don Mayol, Stan Meresman, David Nee, William Sharpe, Jason Yee

# Festival Production Staff



LES REINHARDT Production Manager

Les serves as the Production Stage Manager for Ballet San Jose and has been a member of Actors' Equity Association since 2004. She is elated to join the Carmel Bach Festival team this year.



DOUG MUELLER
Technical Director

Doug is a Journeyman with I.A.T.S.E Local 611. He has been with the Bach Festival since 2000.



PATRICK FITZSIMMONS

Job Steward

A native of Santa Cruz, Patrick graduated from University of California Santa Cruz in 2005, earning a BA degree in Film and Digital Media. He has been working with IATSE Local 611 for nine years and currently serves as business representative.



**MELISSA DEGIERE** 

Stage Manager

After graduating from London's Central School of Speech and Drama with a degree in stage management, Melissa went on to work as an electrician in the west end of London at a variety of different theatres for the next ten years before moving to California. She is a member of IATSE Local 611.



**RON SHWEDEL** 

Twilight Stage Manager

Ron has been working with CBF since 1991, at first as the Technical Director for Sunset Center and later as Stage Manager for some of the smaller venues. Ron has been working in technical theater for over 30 years, is a

member of IATSE, and when not working on the Peninsula, works for a production company based in Massachusetts.



**CRUZ MENDOZA** 

Wave St. Stage Manager

Cruz Mendoza is a member of IATSE local 611 and has worked with the Bach Festival for five years.



#### **COREY BELLFAUST**

Sound Engineer

Corey Bellfaust started his carrier in Gardnerville, NV. at a small independent record company (Alidog Media Inc.) where he was chief music editor and assistant sound engineer for the company. He then moved to Monterey County

where he became a union journeyman sound engineer for many years with the Sunset Cultural Center in Carmel, CA.

#### **ROBERT SEES**

Lighting Designer

Robert has over 20 years theatrical production experience with a focus on Lighting Design for 10 years. Current projects include Lighting Design for Ballet San Jose School Showcase, Ballet San Jose Company Moving Lighting Programmer, and Audio-Visual Manger for the frys.com PGA tournament. Past projects include Lighting Design for Ballet San Jose, BSJ Assistant Technical Director, Canton Palace Theatre Resident Technical Director/Lighting Designer, and countless other local and national dance, drama and corporate events.

#### SYLVIE VRAY-ENT

Assistant Lighting Designer

Sylvie Vray-Ent has been designing lights for over 15 years locally, nationally and internationally (France, Germany, Australia). She has designed lights for opera, dance, theatre, music and mixed media productions. Vray-Ent's lighting design credits include numerous productions for UCSC Opera, Santa Cruz Ballet company, Watsonville Taiko, Tandy Beal Dance Company, Montalvo Arts Center Garden Theater Music Productions, Interkunst multimedia production in Germany, and Ritual II multimedia productions in America and Australia.



**CAREY BEEBE** 

Harpsichord Technician

Carey is perhaps the most traveled and bestknown Australian harpsichord maker. After a music degree and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent

American workshop of D. Jacques Way. Recent projects include a month in India for Akadêmia's *Orfeo crossing the Ganges*, and the restoration of his original 1773 Jacob & Abraham Kirckman harpsichord won the 2014 National Trust of Australia (NSW) Heritage Award (Conservation—Interiors & Objects). 2014 marks Carey's sixteenth season tending the early keyboards in Carmel. **Sponsored by: Peggy Ann and Bob Alspaugh** 

**HOUSE MANAGERS:** Dick and Sheila Crowell, Cathy Gable, Linda Smith, Ingrid Tower, Charles Williams

SUPERTITLE READERS: David Gordon, Brad Niebling

FESTIVAL LIBRARIAN: Suzanne Mudge, see bio page 21

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Debbie Chinn; Bob and Leslie Mulford; and Joan and Richard Posthuma.

# Administrative Staff



SHEILA KERN
Prospect Research Coordinator

Sheila previously worked at the Prostate Cancer Foundation, where she was an Advancement Research and Services Analyst. She has been a researcher at The Sacramento Bee and The Los Angeles Times, where she was part of

a team that shared a Pulitzer Prize for coverage of the 1994 Northridge earthquake. She has also worked in law libraries and public libraries, and was a market research analyst at the Automobile Club of Southern California. She holds a master's degree in library science and a bachelor's degree in psychology, both from the University of Michigan. Sheila is a news junkie, who also enjoys cooking and baking.



JULIE LIM Box Office Manager

Julie Lim received her BS in Nutrition Science from UC Davis and began work as a Dietitian in Napa Valley. She then made a career as a CEO in restaurant management in the San Francisco Bay Area. In 2013, she volunteered in the Box

Office of the Carmel Bach Festival and enjoyed it so much that she was excited to be able to join the team as Box Office Manager. Julie brings with her a strong business background and a love of music from around the world, having been born in Japan and having lived in Iran, Turkey and Singapore. Outside of the Festival, Julie enjoys riding her horse and competing in Dressage.



MIRANDA OLIVARES General Management Fellow

Miranda is currently pursuing a bachelor's degree in Visual and Public Art at California State University, Monterey Bay with a focus on Mixed Media. Her most recent installation focuses on how technology has transitioned and

reshaped the way we access information. Due to her positive experience as the first General Management Fellow of the Carmel Bach Festival, Miranda is also pursuing a minor in Non-Profit Management and will be extending her Fellowship for the 2015 season.



ELIZABETH PASQUINELLI General Manager

Elizabeth brings a wide range of experience to the Festival. She received her degrees (BA and MA) in vocal performance from California State University, East Bay. She worked for a private corporation in San Francisco before entering

the arts administration field with the San Jose Symphony in 1979. Elizabeth moved to the Monterey Peninsula in 1980, serving as General Manager of the Monterey County Symphony as well as assisting non-profit organizations (including the Carmel Bach Festival) with their financial and bookkeeping needs. She accepted the position of Finance Manager in 2001. An avid hiker, Elizabeth and her husband Arthur have walked throughout England, France, Spain and Italy.



**NICOLA REILLY** 

Director of Development and Marketing

Nicola previously held positions with Seattle Chamber Music Society, the Medieval Women's Choir and the Bill and Melinda Gates Foundation. A graduate of the Honors program at the University of Puget Sound, Nicola

holds degrees in Spanish Literature and Music History and completed course work in Art History at the University of Granada in Spain. Nicola also holds a Certificate in Arts Management from the University of Washington. She is a classically trained violinist and has performed and toured with various rock bands including Mastodon and Sky Cries Mary. In October 2014, she will begin a three year term on the ACSO (Association of California Symphony Orchestras) Board of Directors. She has two aspiring violinists at home, Connor (6) and Enzo (2).



JULIA ROBERTSON
Community Engagement Manager

Julia has a master's degree in arts administration with a concentration in performing arts from the University of Oregon and a Bachelor of Music degree in flute performance from University of the Pacific.

Most recently she has worked in administrative and research positions with nonprofit and performing arts organizations, was the administrative assistant at Educational Consulting Services in Santa Rosa, CA, and a graduate research fellow and research assistant at the Center for Community Arts and Cultural Policy at the University of Oregon. Julia enjoys performing with local chamber and symphonic groups, and has taught flute students of all ages in several locations around the country.



LIZ SCHREY
Administrative Coordinator

Elizabeth (Liz) graduated from Southern Oregon University in Ashland, Oregon with a Bachelor's degree in Theatre Arts. She returned to the San Francisco Bay Area to work in as a stage manager and designer for several local

theatre companies before serving as Administrative Project Manager and Assistant House Manager at California Shakespeare Theater. Elizabeth moved to Carmel from Eugene, Oregon where she worked at the University of Oregon's Holden Center, providing leadership training to college students. Elizabeth maintains her commitment to volunteerism, having volunteered with and served on the Board for several arts organizations along the West Coast. Elizabeth enjoys a great movie (even appearing in two herself), learning the art of photography, and making chocolate.

SUSAN BAXTER Box Office Assistant Manager
MAX BURNS Box Office Associate
KERSTIN HOLMES Box Office Associate

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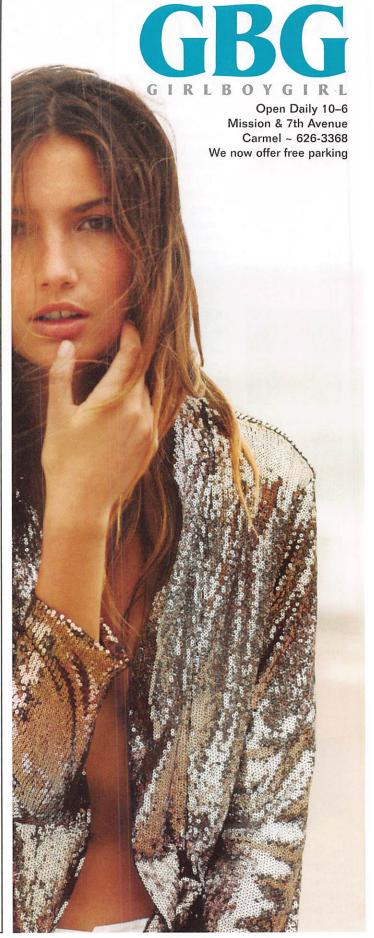
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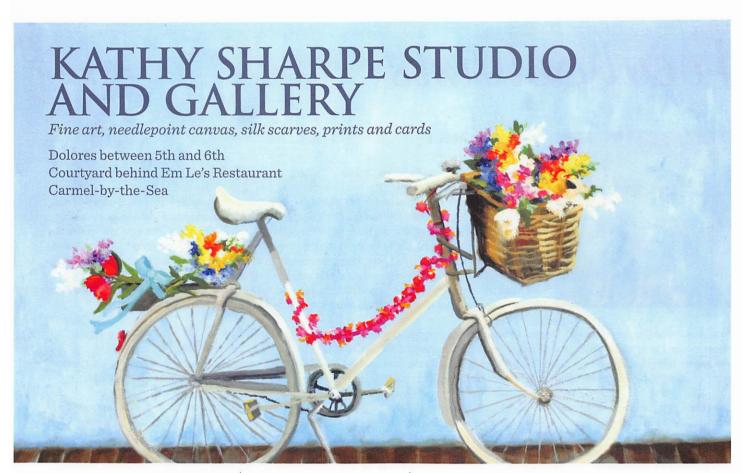
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## Vocal Soloists



#### **DOMINIQUE LABELLE**

soprano

Dominique's voice has been called "angelic," "silvery," and "vibrant," and she could easily lay claim to the title "diva." Instead, she simply calls herself a musician, and takes greatest pride not in her rave reviews, but in her work with colleagues and in her probing explorations of the repertoire from the Baroque to new music. Throughout her career she has fearlessly plumbed the technical and emotional depths of music, turning in performances of "almost alarming ferocity" (San Francisco Chronicle), possessed of "conviction but without exhibitionism" (De Telegraf), that have "the audience hanging on every note" (Boston Globe). Her legendary musicianship and passionate commitment to music-making have led to close and enduring collaborations with a number of the world's most respected conductors and composers, most recently Nicholas McGegan, Iván Fischer, Jos van Veldhoven, and the Pulitzer Prize winning composer Yehudi Wyner. She also treasures her long association with the late Robert Shaw.

In addition to her renowned Handel, Mozart, and Bach interpretations, Dominique is drawn to contemporary music. In 2011, she sang *Seven Romances on Poetry of Alexander Blok* by one of her favorite modern composers, Shostakovich, at the Mt. Desert Festival of Chamber Music in Maine. Her recent performance of Britten's *Les Illuminations* with the New England String Ensemble and Susan Daveny Wyner was called "heated" and "voluptuous" by the Boston Globe. She has also performed and recorded John Harbison's *The Rewaking* with the Lydian String Quartet.

Dominique first came to international prominence as Donna Anna in Peter Sellar's daring production of Mozart's *Don Giovanni*, set in Spanish Harlem, which she performed in New York, Paris, and Vienna. She has also won great acclaim for her portrayal of Micaela in Bizet's *Carmen*.

Among her numerous recordings of opera and concert repertoire is Monsigny's *Le Déserteur* with Opera Lafayette and Ryan Brown (Naxos). She can also be heard on recordings on the Virgin Veritas, Deutsche Harmonia Mundi, RCA Victor Red Seal, Koss, Denon, New World, Carus and Musica Omnia labels. Her recording of Handel's *Arminio* (Virgin Classics) won the 2002 Handel Prize. Born in Montreal and trained at McGill and Boston Universities, Dominique enjoys sharing her technical and musical insights with young singers, and has taught master classes at Harvard University, McGill, Smith College, and the University of Massachusetts. She lives in central Massachusetts with her husband and two children.

Sponsored by: Cyril and Jeanne Yansouni



#### **CLARA ROTTSOLK**

soprano

"Pure and shining" (Cleveland Plain Dealer) soprano Clara Rottsolk has been lauded by The New York Times for her "clear, appealing voice and expressive conviction" and by The Philadelphia Inquirer for the "opulent tone [with which] every phrase has such a communicative emotional presence." In a repertoire extending from the Renaissance to the contemporary, her solo appearances with orchestras and chamber ensembles have taken her across the United States, the Middle East, Japan and South America. She specializes in historically informed performance practice, singing with ensembles including American Bach Soloists, Tempesta di Mare, Seattle Baroque Orchestra, Les Délices, Pacific MusicWorks, St. Thomas Church 5th Avenue, Magnificat Baroque, Baltimore Chamber Orchestra, Piffaro—The Renaissance Wind Band, Colorado Bach Ensemble, Trinity Wall Street Choir, Seraphic Fire, New Mexico Symphonic Chorus, and the Masterwork Chorus under the direction of conductors including Joshua

Rifkin, Bruno Weil, Paul Goodwin, Jeffrey Thomas, John Scott, David Effron, and Andrew Megill.

Clara has performed at the Indianapolis Early Music Festival, Berkeley Early Music Festival, Philadelphia Bach Festival, Whidbey Island Music Festival, Boston Early Music Festival, and the Festival de Música Barroca de Barichara (Colombia) as well as on myriad concert series across the country. In collaboration with pianists Sylvia Berry and Byron Schenkman, and guitarist-lutenist Daniel Swenberg, she has given recitals of song ranging from the 17th to 21st centuries in venues including the Goethe-Institut Boston, Town Hall Seattle, St. Mark's Church Philadelphia, and Swarthmore College. Among her stage roles are Micaëla (*Carmen*), Semele (*Semele*), Dido (*Dido and Aeneas*), Arminda (*La finta giardiniera*) and Laetitia (*The Old Maid and the Thief*). Her recordings include Myths and Allegories, French Baroque cantatas with Les Délices and "supple and stylish...and unflaggingly attractive" (Gramophone Magazine) Scarlatti Cantatas with Tempesta di Mare on the Chandos-Chaconne label.

The current season includes performances of Bach's *Magnificat* (American Bach Soloists), Bach's *Mass in B Minor* (Indianapolis Baroque Orchestra), Mozart's *C Minor Mass* (Yale Choral Artists), Bach's *St. John Passion* (Colorado Bach Ensemble), Eriks Esenvalds' *Passion and Resurrection* (Princeton University), as well as tours of *Myths and Allegories* with Les Délices.

A native of Seattle, Clara earned her music degrees at Rice University and Westminster Choir College, and received an award for musical excellence by the Metropolitan Opera National Council (Northwest Region). Currently based in Philadelphia, she teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges. Sponsored by: Donald and Vicki Slichter



ROBIN BLAZE countertenor

Established in the front rank of interpreters of Purcell, J.S. Bach and George Frideric Handel, Robin's busy schedule has taken him to Europe, South America, North America, Japan and Australia. He works with most of the distinguished conductors in early music and regularly appears with The Academy of Ancient Music, Bach Collegium Japan, Collegium Vocale Gent, The English Concert, The Gabrieli Consort, The King's Consort, Orchestra of the Age of Enlightenment, RIAS Kammerchor and The Sixteen. Opera engagements include Bertarido (*Rodelinda*) at the Göttingen Händel Festival and Anfinomo (*Il Ritorno d'Ulisse*) in *Patria* at the Teatro Sao Carlos, Lisbon with The Sixteen. Chamber music is an important part of Robin's musical life and he regularly joins forces with Concordia, Fretwork and The Palladian Ensemble. He has given recitals at the Théâtre Grévin in Paris, in Karlsruhe, Göttingen, for BBC Radio 3 and has appeared at Wigmore Hall with Graham Johnson. His lute song programmes with

Elizabeth Kenny are popular throughout Europe and Japan.

With a fast-growing number of acclaimed recordings to his name Robin continues to record with BIS and Hyperion records. Amongst his other recordings are Didymus in *Theodora* with The Gabrieli Consort/Paul McCreesh for DG Archiv, Antonio Vivaldi, Johann Kuhnau and Sebastian Knüpfer with The King's Consort, Blow and Gibbons Anthems with the Winchester Cathedral Choir/David Hill all for Hyperion and Purcell's *Odes* with Collegium Vocale Gent/Philippe Herreweghe for Harmonia Mundi.

Sponsored by: Katherine L. Slazak, MD



#### **RUFUS MÜLLER**

tenor

Acclaimed by The New York Times following a performance in Carnegie Hall as "...easily the best tenor I have heard in a live *Messiah*" Rufus Müller is a leading Evangelist in Bach's Passions. His unique dramatic interpretation of this role has confirmed his status as one of the world's most sought-after performers. He gave the world premiere of Jonathan Miller's acclaimed production of the *St. Matthew Passion* and he has repeated his performance in three revivals of the production at the Brooklyn Academy of Music in New York.

In demand for oratorio and opera, Rufus has worked with many leading conductors and has given solo recitals in Wigmore Hall and the Barbican Concert Hall in London as well as for BBC Radio, and in Munich, Tokyo, Barcelona, Madrid, Utrecht, Paris, Salzburg and New York.

Operatic roles include Tamino (Garsington Opera) Lucano in *L'Incoronazione di Poppea* (Houston Grand Opera), the title roles in Rameau's *Pygmalion* and Lully's *Persée* (Opera Atelier in Toronto), the title role in Monteverdi's *Orfeo* (Opera Zuid in The Netherlands), Aminta in Peri's *Euridice* (Opéra de Normandie), Alessandro in Handel's *Poro* (Halle) and Lurcanio in Handel's *Ariodante* in Göttingen with Nicholas McGegan released on a prize-winning disc by Harmonia Mundi USA.

Recordings include Bach's *St. John Passion* and Bach Cantatas with John Elliot Gardiner, Mozart's *Die Zauberflöte* and Beethoven's *Choral Fantasia* with Roger Norrington, Dowland's *First Book of Airs* with lutenist Christopher Wilson, Haydn's *O Tuneful Voice* and songs by Benda with soprano Emma Kirkby and three recordings of 19th-century songs with Invocation.

This year's recital engagements include Schubert's *Die Schöne Müllerin* with Matan Porat in Portugal, *Winterreise* with Maria Jõao Pires in Lisbon and on tour in Spain, and Schumann's *Dichterliebe* and *Liederkreis* Op.39 with fortepianist Christoph Hammer in Germany. In addition Rufus will perform the title role in Mozart's *La Clemenza di Tito* in Germany, and Beethoven's *Symphony No. 9* with Tafelmusik Orchestra and Bruno Weill in Toronto.

Rufus was born in Kent, England and was a choral scholar at New College, Oxford. He is at present studying in New York with Thomas LoMonaco. In 1985 he won first prize in the English Song Award in Brighton, and in 1999 was a prize winner in the Oratorio Society of New York Singing Competition. He is Assistant Professor of Music at Bard College, New York.

Sponsored by: Dr. Ise Kalsi



**AARON SHEEHAN** 

tenor

Aaron has established himself as a first rate singer in many styles and is known for his interpretations of the cantatas and oratorios of Bach and Handel. His voice is heard regularly in the U.S., South America, and Europe, and he is equally comfortable in repertoire ranging from oratorio and chamber music, to the operatic stage. His voice has been described by the Boston Globe as "superb: his tone classy, clear, and refined, encompassing fluid lyricism and ringing force," and the Washington Post praised his "polished, lovely tone."

Aaron has appeared in concert with Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, New York Collegium, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroque, Boston Early Music Festival, Tempesta di Mare, Bach Collegium San Diego, Washington

National Cathedral, the Folger Consort, and Concerto Palatino. On the opera stage, Aaron made his professional debut in 2005 as Ivan, in the Boston Early Music Festival's world premiere staging of Mattheson's *Boris Godunov*, a role in which Opera News praised his voice as "sinuous and supple". He has since worked with the company in leading roles such as L'Amour and Apollon in Lully's *Psyché*, Actéon in Charpentier's *Actéon*, and as Acis in Handel's *Acis and Galatea*. He also has performed leading roles with American Opera Theater and Intermezzo Chamber Opera.

A native of Minnesota, Aaron holds a Bachelor of Arts from Luther College and a Master of Music in Early Voice Performance from Indiana University. He is currently on the voice faculties of Boston University, Wellesley College, and Towson University. **Sponsored by: Don and Carol Hilburn** 



#### PETER HARVEY

baritone

Peter arrived at Magdalena College, Oxford to study French and German, and though he soon afterwards changed his course to music, his love of languages has always remained at the heart of his singing. He went on to study at the Guildhall School of Music, where he won prizes in a number of international singing competitions. He has made around a hundred recordings in repertoire spanning eight centuries, with an emphasis on music from the High Baroque.

Peter works regularly with the English Baroque Soloists and Monteverdi Choir, directed by John Eliot Gardiner, Gabrieli Consort and Paul McCreesh, King's Consort, Netherlands Bach Society, Purcell Quartet and London Baroque. He has also appeared with The Sixteen and Harry Christopher's Orchestra of the Age of Enlightenment, BBC National Orchestra of Wales and BBC Symphony. A fluent French speaker,

he works and records with La Chapelle Royale/ Collegium Vocale Ghent and Philippe Herreweghe, Les Talens Lyriques and Christophe Rousset and Le Concert Spirituel and Hervé Niquet. His long association with Michael Corboz, has taken him throughout France, Switzerland and Japan. Other conductors he has worked with include Ivan Fischer, Gustav Leonhardt, Colin Davis, Ton Koopman and Bernard Haitink (with the Boston Symphony Orchestra). He founded and directs the Magdalena Consort, which focuses on the vocal music of J.S. Bach and they have given performances in Spain, Germany and the UK. **Sponsored by: The Sherman Foundation** 



DASHON BURTON

bass-baritone

Praised for his "nobility and rich tone," (The New York Times) and his "enormous, thrilling voice seemingly capable... [of] raising the dead;" (Wall Street Journal), bass-baritone and Grammy winner Dashon recently brought home the top prize from the 2012 ARD International Music Competition in Munich, plus the first prize in Oratorio from the 49th International Vocal Competition (The Netherlands). These awards follow his First Place wins in both the 2012 Oratorio Society of New York Competition and the Bach Choir of Bethlehem's Competition for Young American Singers.

This season, Dashon made his debut with the Cleveland Orchestra in Janacek's *The Cunning Little Vixen* led by Franz Welser-Möst, debuted with Boston's Handel and Haydn Society in Handel's *Samson*, and returned to Carnegie Hall twice with the Oratorio Society of New York for Handel's *Messiah*, as well

as Arvo Pärt's *Passion* with Ensemble ACJW. Dashon appears frequently with the Choir of Trinity Wall Street and music director Julian Wachner, with whom he has sung Bach's *St. John Passion* and Handel's *Messiah* at Lincoln Center's Alice Tully Hall. In addition to his work in early music, he is an avid performer of new music and has premiered works by Edie Hill and William Brittelle. He is a founding member of Roomful of Teeth (under the direction of Brad Wells), an ensemble devoted to new compositions using the fullest possible range of vocal technique and winners of the 2013 GRAMMY for Best Chamber Music/Small Ensemble Performance.

Dashon began his professional studies at Case Western Reserve University and graduated from the Oberlin College Conservatory of Music. Immediately upon graduation, he was invited to join Cantus, a professional men's classical vocal ensemble based in Minneapolis and known for its concerts and collaborations with renowned organizations and artists such as the Saint Paul Chamber Orchestra, the Minnesota Orchestra, the Boston Pops, James Sewell Ballet and Bobby McFerrin. After his tenure with Cantus ended in 2009, Burton entered Yale University's Institute of Sacred Music, where he studied vocal literature. **Sponsored by: Dr. Ise Kalsi** 

# Composer & Guest Artists



CAROLINE SHAW
Commissioned Composer

Caroline Shaw, originally from North Carolina, is a Pulitzer Prize-winning musician appearing in many guises. She performs primarily as violinist with the American Contemporary Music Ensemble (ACME) and as vocalist with Roomful of Teeth. She has also worked with the Trinity Wall Street Choir, Alarm Will Sound, Wordless Music, Ensemble Signal, AXIOM, The Yehudim, Victoire, Opera Cabal, the Mark Morris Dance Group Ensemble, Hotel Elefant, the Knights, the Oracle Hysterical, Red Light New Music, the Yale Baroque Ensemble, and in collaboration with tUnE-yArDs, Glasser, the National, A Winged Victory for the Sullen, Stars of the Lid, John Cale, Max Richter, and Steve Reich. Caroline's original music has been described as "dazzling, emotionally generous" (New York Times) and "a tour de force of vocal mischief-making" (eMusic). Her works have been performed by Roomful of Teeth, So Percussion, ACME, the Brentano Quartet, the Knights, New Morse Code, and others. Caroline has been a Yale Baroque Ensemble fellow and a Rice

University Goliard fellow (fiddling in Sweden), and she was a recipient of the infamous Thomas J. Watson fellowship, to study historical formal gardens and live out of a backpack. She is currently a doctoral fellow at Princeton. Caroline lives in New York City, where she can sometimes be found kayaking on the Hudson.

Sponsored by: Katherine L. Slazak, MD



# CATERINA LICHTENBERG Mandolin

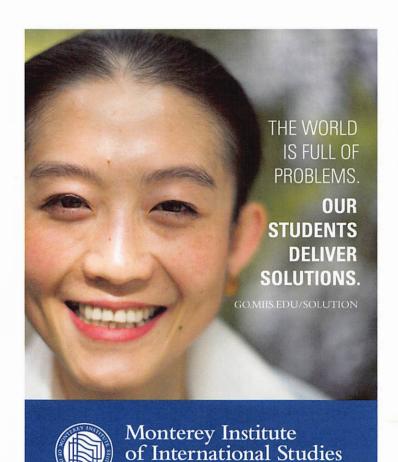
Caterina Lichtenberg is one of the most important classical and baroque mandolinists in the world today. Raised in Germany, Caterina has spent the past 20 years recording, teaching and touring throughout Europe, Japan, Taiwan, South America, Canada and the U.S. Since 2007 she has held the only professor position for classical mandolin in the world at the Music Conservatory in Cologne. As a featured soloist Caterina has performed with the New Century Orchestra under Nadja Salerno-Sonnenberg, the LA Guitar Quartet, the Brandenburgisches Staatsorchester Frankfurt, Germany under Diego Fasolis and the Aachen Chamber Orchestra. She has also performed with the Dresden Symphony Orchestra, the MDR Orchestra under Fabio Luisi, the Leipzig Gewandhaus Orchestra under Riccardo Chailly, the MDR Sinfonie Orchestra under Howard Arman, the Radio Symphony Orchestra of Berlin and the Bavarian Radio Symphony Orchestra under Lorin Maazel, with Brigitte Engelhard (harpsichord), Thomas Mueller-Pering (guitar) and with

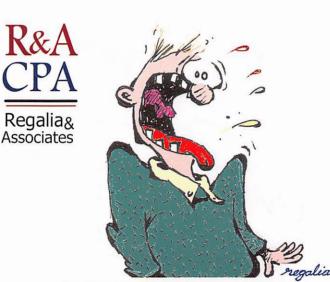
Art Garfunkel on live German TV. As a specialist on early period instruments, Caterina was invited to record on a 1775 mandolin from the Ferdinandeum Museum in Innsbruck, Austria. Caterina has performed at the Rockygrass Bluegrass Festival, Festival de Mandolins de Lunel, France, The Savannah Music Festival, The Santa Cruz Baroque Festival, and the Euro Festival of Plucked (Germany). She has also been a juror and a sought-after lecturer. Caterina has published her own instructional books and filmed her own DVD for the Homespun music education company.

# MIKE MARSHALL Mandolin

Mike Marshall's mandolin can be heard on NPRs 'Car Talk' playing with acoustic music legends David Grisman, Earl Scruggs, Tony Rice and Darol Anger. Mike has created some of the most imaginative, technically thrilling and adventurous acoustic string music in America today. His most recent recording project is with the Turtle Island Quartet on his own Adventure Music label. This continues a 35+ year span of pushing the boundaries of musical traditions, blending musical worlds and diving deep into new terrain with every new project. His duo CDs and tours with Chris Thile, Edgar Meyer, Darol Anger, and Hamilton De Holanda have opened new horizons for acoustic music while maintaining a deep understanding of the roots of these styles. Throughout his 35 year career, Mike has been co-founder of some of the most influential instrumental ensembles and has over 20 recordings under his own name. His group Choro Famoso will release their second CD of Brazilian music in the summer of 2014 entitled *Segunda Vez* (Second Time). As an educator Mike is the director of the Mike Marshall Mandolin School through the company Artist Works. He is also the founder of the Mandolin Symposium with David Grisman. Mike is the Director of the American Music Seminar, a weeklong educational workshop which takes place at the Savannah Music Festival each year.

Caterina Lichtenberg & Mike Marshall Sponsored by: John and Pamela Goode; Sharon and Barclay Simpson; Tim and Jenny Smucker





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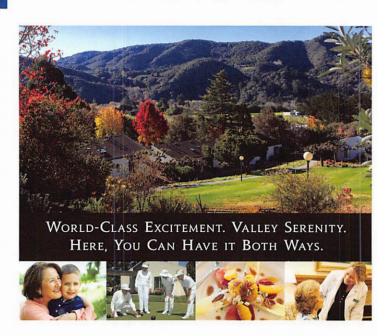


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# 2014 Festival Performers

### **ORCHESTRA**

Strings :: Violin

Peter Hanson,
Concertmaster
Emlyn Ngai,
Associate
Concertmaster
Cynthia Roberts,
Principal 2nd Violin
Patricia Ahern,
Associate Principal
2nd Violin

Ann Duggan
Evan Few
Naomi Guy
Marika Holmqvist
Edwin Huizinga
Johanna Novom
Adriane Post
Amelia Roosevelt
Elizabeth
Stoppels Girko
Joseph Tan
Beth Wenstrom
Gabrielle Wunsch

Strings :: Viola

Patrick Jordan, Principal Karina Schmitz, Associate Principal

Sarah Darling Meg Eldridge Nancy Lochner

Strings :: Cello

Allen Whear, *Principal* Margaret Jordan-Gay, *Associate Principal* 

Paul Rhodes Timothy Roberts Ezra Seltzer

Strings :: Double Bass

Jordan Frazier,
Principal
Derek Weller,
Associate Principal
Bruce Moyer

Strings :: Theorbo/Archlute

Daniel Swenberg, Principal

John Lenti

Woodwinds :: Flute

Robin Carlson Peery, Principal

Dawn Loree Walker Teresa Orozco Petersen Rena Urso-Trapani

Woodwinds :: Oboe

Gonzalo X. Ruiz, Principal Neil Tatman, Associate Principal

Ellen Sherman Peter Lemberg

Woodwinds :: Clarinet Ginger Kroft, *Principal* 

Erin Finkelstein

Woodwinds :: Bassoon

Dominic Teresi, *Principal* 

Britt Hebert

Brass :: Horn

Christopher Cooper, Principal

Meredith Brown Paul Avril Alicia Mastromonaco

Brass :: Trumpet

Robert Farley, Principal

Michael Laird Leonard Ott

Brass :: Trombone

Bruce Chrisp, Principal

Suzanne Mudge Wayne J. Solomon

Brass :: Tuba Scott A. Choate Timpani and Percussion

Kevin Neuhoff, Principal

Tim Dent

Harp

Daniel Levitan

Keyboards

Andrew Arthur, Principal

Michael Beattie Keenan R. Boswell Yuko Tanaka

### CHORALE

Soloists

Dominique Labelle, Soprano Clara Rottsolk, Soprano Robin Blaze, Countertenor Rufus Müller, Tenor Aaron Sheehan, Tenor Peter Harvey, Baritone

Soprano

Lianne Coble\*
Esteli Gomez
Christine Howlett

Dashon Burton,

Bass-Baritone

Linda Lee Jones Rebecca Mariman Jennifer Paulino Clara Rottsolk

Angelique Zuluaga

Mezzo-Soprano

Johanna Bronk\* Kathleen Flynn Alyson Harvey Elizabeth

Johnson Knight Alice Kirwan Murray Patricia Thompson

Countertenor Jay White Tenor

Timothy Hodges Owen McIntosh Scott Mello Jos Milton Stephen Sands Steven Soph\* David Vanderwal

Baritone/Bass

Dashon Burton Charles Wesley Evans Jeffrey Fields Avery Griffin Tim Krol Paul Speiser John Taylor Ward\*

\*Adams Vocal Master Class Fellow Tenor

Mary Forbord Justin Huang Brian Jacobson Mark Stevens David Wittrock

Baritone

John Castagna Justin Gaudoin William Gee Pete Henning Vinz Koller Frank Raab Michael Russell Adam Skerritt

Pianist / Accompanist Lucy Faridany

## CHORUS

Soprano

Megan Bless
Lauren Bowers
Joy Jennings Danzinger
Anna Hallock
Elaine Koppany
Cathryn Lewis
Marilyn Maxner
Carolyn Mazenko
Leslie Mulford
Sandy Pratt
Dottie Roberson
Emma Sparks-Hedman
Cynthia Stormer
Janice Tancredi

Alto

Phyllis Edwards
Lupita Harrison
Kathy Ann Kirkwood
Rachel Lowery
MaryClare Martin
Andrea Matters
Cam McAra
Susan Mehra
Susan Meister
Nancy Miccoli
Kellie Morgantini
Corrie Pogson
Gayle Smith
Jean Widaman
Peg Wittrock

# Festival Orchestra

STRINGS :: VIOLIN

## PETER HANSON—CONCERTMASTER

See page 20 for bio.



EMLYN NGAI— ASSOCIATE CONCERTMASTER West Hartford, Connecticut

Emlyn holds degrees from McGill University, Oberlin College Conservatory, and the Hartt School. As violinist of

the Adaskin String Trio and Concertmaster and first violin of Tempesta di Mare, he tours Canada, Europe and the U.S. He has recorded for Centaur, Chandos, MSR Classics, Musica Omnia and New World Records. Emlyn has been a faculty member of Boston University, McGill University and Mount Holyoke College, as well as Amherst Early Music, Madison Early Music Festival and the Oberlin Baroque Performance Institute. He currently teaches modern and baroque violin, chamber music and performance practice at the Hartt School where he also co-directs the Hartt School Collegium Musicum.

Sponsored by: Frances Lozano



CYNTHIA ROBERTS— PRINCIPAL SECOND VIOLIN

New York, New York

Cynthia is one of America's leading baroque violinists and has appeared as soloist, leader, and recitalist

throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Apollo's Fire, Concert Royal, Musica Angelica, and Les Arts Florissants. She performs regularly with Tafelmusik and has appeared with the London Classical Players, Taverner Players, Clarion Music Society, American Bach Soloists and Smithsonian Chamber Players. Her playing was featured on the soundtrack of the film Casanova and she has performed live on the Late Show with David Letterman. She toured South America as concertmaster of the Los Angeles ensemble Musica Angelica with actor John Malkovich in The Infernal Comedy: Confessions of a Serial Killer and appeared as guest soloist and concertmaster with the New World Symphony conducted by Michael Tilson Thomas. Cynthia teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory in Belarus, the Leopold Mozart Zentrum in Augsburg, Germany, the Shanghai Conservatory Middle School, and the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, BMG/Deutsche Harmonia Mundi, and Eclectra.

Sponsored by: Jean Brenner; Susan W. DuCoeur



PATRICIA AHERN— ASSOCIATE PRINCIPAL SECOND VIOLIN Toronto, Canada

Patricia holds degrees from Northwestern University (BM, BA), Indiana University (MM) and has completed studies at

Schola Cantorum Basiliensis in Basel, Switzerland. She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute. Patricia has given master classes at McGill University, York University, Wilfrid Laurier University, and University of Toronto. She has concertized throughout Canada, the U.S., Europe, Asia, Australia and South America and performed with Milwaukee Baroque, Ars Antigua, Aradia, I Furiosi, Newberry Consort, and Musica Pacifica. Performance credits include the Milwaukee Baroque, Ars Antigua, Kingsbury Ensemble, Newberry Consort, Musica Pacifica, I Furiosi, Aradia Ensemble, and the Bloomington Early Music Festival. Patricia is currently a member and frequent soloist with the Tafelmusik and has toured throughout the U.S., Canada, Europe, South America, Asia, Australia, and Mexico.

Sponsored by: Reid and Susi Wagstaff



ANN DUGGAN
Deerfield, Illinois

A graduate of Roosevelt University (MM) and the University of Michigan (BM), Ann currently plays in the Chicago area with the Haymarket Opera Company and

Chicago Baroque Band. She teaches violin and viola at Trinity International University, north of Chicago. Her past affiliations include Bella Voce, the Joffrey Ballet Orchestra, Sarasota Opera, Key West Symphony, Da Corneto Opera, Spoleto Opera Festival and ten years of teaching at the Music Institute of Chicago.

Sponsored by: Lamont and Edie Wiltsee



EVAN FEW Atlanta, Georgia

Evan has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to

Gershwin on period instruments. Based in his hometown of Atlanta, he leads a wide-reaching performing life playing across America and Europe with ensembles large and small: Anima Eterna Brugge, Apollo's Fire, Atlanta Baroque, Bach Collegium Japan, La Chambre Philharmonique, Harmonie Universelle, and The Taverner Consort. He received his principal training at Oberlin College Conservatory (BM, MM) as a pupil of Marilyn McDonald (continued on next page)

# ORCHESTRA—Continued

and pursued further training in string quartet performance at Rice University and in baroque violin at the Royal Conservatory in The Hague (MM).

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NAOMI GUY Surrey, B.C. Canada

Naomi is currently performing in the Vancouver area on both baroque and modern violin, playing with such groups as the Pacific Baroque Orchestra, Early

Music Vancouver, the Victoria Symphony and the Vancouver Symphony. Naomi was the Associate Concertmaster of the Toledo Symphony in Ohio for eight seasons and held the post of Concertmaster of the Mansfield Symphony for five seasons. In addition Naomi has held positions with the Wheeling Symphony (Associate Concertmaster), Honolulu Symphony, New World Symphony, Akron Symphony, and the Canton Symphony. As a baroque violinist she has performed and recorded with: Apollo's Fire, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble, Tafelmusik, Publick Musick, and the Touchstone Pictures soundtrack for the movie Cassanova. Naomi has also toured and performed extensively throughout the U.S., Japan and Europe with such ensembles as Pacific Music Festival, Schleswig-Holstein Musik Festival, New World Symphony, Kent-Blossom Festival, Bowdoin Music Festival and Banff School of Fine Arts. She has degrees from Oberlin Conservatory (MM) and the University of Minnesota (BM).

Sponsored by: Gary and Carolyn Bjorklund



MARIKA HOLMQVIST

New York, New York

Marika, whose playing was recently hailed as "mightily impressive... tonally attractive and intellectually secure" (Philadelphia Inquirer), serves as Artistic Co-Director and

concertmaster of Cambridge Concentus, and co-concertmaster of Aradia (Toronto). Her 20-odd recordings include the GRAMMY-nominated Handel's *Israel in Egypt* with the Choir of Trinity Wall Street and Baroque Orchestra. She holds two Master's degrees from the Royal Conservatory in The Hague (Baroque Violin Performance and Baroque Violin Pedagogy).

Sponsored by: Tim and Jenny Smucker



EDWIN HUIZINGA Puslinch, Ontario

Edwin's 2014 season will include traveling throughout North America and Europe performing both baroque, classical and rock and roll music. Some tours include

performing with the Wooden Sky, Tafelmusik, Acronym

Ensemble, the Osso String Quartet, Brandywine Baroque, and more. Edwin will also appear as violin soloist with Georgetown Bach, performing Vivaldi's *Four Seasons* with Chris Verrette. After this year's festival, he will stay in the area to begin his second season as Artistic Director of a camp for kids in Big Sur, California.

Sponsored by: Arnold and Dianne Gazarian; Joanne Taylor Johnson; Bob and Leslie Mulford



JOHANNA NOVOM
New York, New York

A First Prize winner of the American Bach Soloists Young Artist Competition, Johanna has been Associate Concertmaster of Apollo's Fire since completion of her

Oberlin Conservatory master's degree. Other ensembles include the American Bach Soloists, Trinity Baroque Orchestra, Concert Royal, Washington Bach Consort, Clarion Music Society, and the Boston Early Music Festival Orchestra.

Sponsored by: Dr. Jesse and Carol Kahn; Sharon and Stan Meresman



ADRIANE POST
Brooklyn, New York

Described as one of North America's "brightest and best" by Early Music America, Adriane can be heard with Apollo's Fire, Handel and Haydn Society,

Choir of Trinity Wall Street, Clarion Music Society, Opera Lafayette, The Knights and A Far Cry and at such festivals as Piccolo Spoleto and Ravinia. Season highlights include performances with the English Concert and Les Arts Florissants. Adriane holds degrees from Oberlin and Juilliard.

Sponsored by: Robert Davis and Rosalind Gray Davis



AMELIA ROOSEVELT Brooklyn, New York

Amelia is a founding member of the Repast Baroque Ensemble. Described by the New York Times as a "virtuoso duelist," she performs with the Trinity

Baroque Orchestra, Sinfonia New York, and the Clarion Music Society. She has toured internationally with the Musica Antiqua Köln, Concerto Köln, and La Capella de' Tuchini. Recording credits include Naxos, MDG, New Classical Adventure, Albany records, Duex- Elles, Linn records, Hänssler Classic, Electra, and Capriccio. A New York City native, she holds degrees in violin performance from Stony Brook University, where she studied with Joyce Robbins and Mitchell Stern; the Manhattan School of Music; and the Sweelinck Conservatory in Amsterdam. Amelia's baroque violin was made in 1773 by Richard Duke, London.

Sponsored by: Dr. Ise Kalsi



**ELIZABETH STOPPELS GIRKO** 

San Antonio, Texas

Beth performs with the San Antonio Symphony, the San Antonio Opera and the Austin Symphony. Her past affiliations include associate principal second violin

with the Jacksonville Symphony and principal second violin with the Virginia Symphony and Virginia Opera. She is an active teacher of violin and an adjunct faculty member at San Antonio College and Our Lady of the Lake University. Beth received her degrees from Eastman School of Music (MM) and Oberlin Conservatory (BM).

Sponsored by: Sharon and Stan Meresman; Joel and Bonni Weinstein



JOSEPH TAN

Amsterdam, The Netherlands

Based since 1997 in the Netherlands, Joseph maintains an active schedule as a member of ensembles such as the Amsterdam Baroque Orchestra, Anima

Eterna Brugge, La Chambre Philharmonique, and Harmonie Universelle and works regularly with pioneers in the field of historical performance such as Ton Koopman, Jos van Immerseel, and Reinhard Goebel. Recent chamber music appearances include the Stockholm Early Music Festival and the Lufthansa Festival of Baroque Music as well as concerts in the Netherlands and Germany. After receiving a Bachelor of Music degree in modern violin from the University of Texas at Austin, Joseph studied Baroque violin with Marilyn McDonald at the Oberlin Conservatory of Music, where he earned a Master of Music degree in 1997. From 1997-2001, he studied with Monica Huggett and Elizabeth Wallfisch at the Royal Conservatory, The Hague.

Sponsored by: Arnold and Dianne Gazarian



BETH WENSTROM

New York, New York

Beth's performances have been described by The New Yorker as "elegant and sensual, stylishly wild." She is a founding member of Wayward Sisters, which won the Early

Music America/ Naxos Competition in 2012, and performs as a member of the Sarasa Chamber Ensemble, Apollo's Fire, Trinity Baroque Orchestra and The Sebastian Players. Born, raised and musically trained in Fairbanks, Alaska, Beth continued her education at Oberlin Conservatory, SUNY Stony Brook and The Juilliard School.

Sponsored by: Karen Nelson



## **GABRIELLE WUNSCH**

Vallejo, California

Gabrielle recently relocated to the San Francisco Bay Area from Amsterdam, where she lived for the last eight years. This past season she performed with

a variety of ensembles both here and in Europe, including Philharmonia Baroque, Voices of Music, Archetti, Nieuwe Philharmonie Utrecht, B'Rock, and the Festspiel Orchester of the Göttingen Händel-Festspiele. In January she peformed and recorded the Biber *Passacaglia* for *Voices* of *Music*. Gabrielle holds degrees from Eastman School of Music (BM) and SUNY Stony Brook (MM), as well as in baroque violin from the Royal Conservatory of The Hague (BM and MM). In 2010 she was a prizewinner in the Premio Bonporti International Baroque Violin Competition held in Rovereto, Italy.

Sponsored by: Sharon and Stan Meresman

#### STRINGS :: VIOLA



# PATRICK JORDAN—PRINCIPAL

Toronto, Ontario

Patrick holds degrees from the New England Conservatory of Music (BM) and Longy School of Music (AD). He is co-principal viola with the Tafelmusik

Baroque Orchestra, principal viola of the Boston Early Music Festival Orchestra, and is violist of the Eybler Quartet and Gallery Players of Niagara. Past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, and the Van Swieten Quartet. He has recorded for Sony Classical, Analekta, Northeastern, Dorian and Harmonia Mundi and is on the faculty of the Royal Conservatory in Toronto. Patrick's viola was made by Daniel Achatius Stadlmann in 1725 in Vienna.

Sponsored by: Sharon and Stan Meresman



# KARINA SCHMITZ— ASSOCIATE PRINCIPAL

Cleveland, Ohio

Karina is principal viola with Apollo's Fire, principal second violin with Tempesta di Mare, and is a founding member of the

newly formed 17th century period ensemble, ACRONYM. She received her Master of Music degree from the New England Conservatory and her Bachelor of Music from the Cleveland Institute of Music. Past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. Karina has recorded on AVIE, Chandos, Eclectra, Koch, and Tzadik labels. She performs on a 1987 Hiroshi Iizuka viola made in Philadelphia and a 2011 Francis Beaulieu baroque viola made in Montreal.

Sponsored by: Richard and Barbara Barlow

# **ORCHESTRA**—Continued



SARAH DARLING
Carlisle, Massachusetts,

Sarah studied at Harvard University, the New England Conservatory and in Amsterdam and Freiburg. Described as "focused, nuanced, and arresting" (Boston

Musical Intelligencer), she holds a variety of viola and violin leading positions with Boston Baroque, Musicians of the Old Post Road, Gut Reaction, Musical Offering, Les Bostonades, the Harvard Baroque Chamber Orchestra, and A Far Cry.

Sponsored by: Mary and Don Wurtz



MEG ELDRIDGE San Rafael, California

Meg studied at the University of Michigan, the Manhattan School of Music and the San Francisco Conservatory of Music. She performs with the Marin Symphony,

the Santa Rosa Symphony, and Philharmonia Healdsburg and she plays violin with the Archangeli Baroque Strings, Marin Baroque of the Marin String Quartet, which gives concerts throughout the San Francisco Bay Area. Meg plays on a viola that was made by Bronek Cison in Chicago in 2007, as well as on a French viola made in Mirecourt in the late 1800's. She teaches violin and viola at the Marin Waldorf School and at the Branson School.

Sponsored by: Betsey and Stephen Pearson; Shirley and Lee Rosen



NANCY LOCHNER San Diego, California

Nancy has held the position of associate principal viola with the San Diego Symphony since 1988. She has recently participated in the Mainly Mozart Festival

and has performed with the Festival since 1995. Nancy studied under the renowned violist, Lillian Fuchs, at the Manhattan School of Music and the Juilliard School.

Sponsored by: Gary and Judy Logan

STRINGS :: CELLO

# ALLEN WHEAR—PRINCIPAL

See Page 21 for bio.



MARGARET JORDAN-GAY— ASSOCIATE PRINCIPAL CELLO Toronto, Ontario

A graduate of the University of Toronto (MM) and Boston University (BM), Margaret performs regularly with the

Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside the Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is artistic director of the Gallery Players of Niagara, a chamber music-presenting organization based in the Niagara region of Ontario. For many years she was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. Margaret performs on a cello made by Andrea Castagnieri in 1730.

Sponsored by: Jeryl and Ron Abelmann



PAUL RHODES
Pleasant Hill, California

Paul holds degrees from Dominican College (BA) and the University of Texas at Austin (MM) and has performed with the San Antonio Symphony, Orchestra

of Santa Fe, Brandywine Baroque, New Century Chamber Orchestra, Sacramento Symphony, Santa Cruz Baroque Festival, San Jose Symphony, Earplay, Berkeley Symphony, Austin Lyric Opera and the Bay Symphony. He has held the position of assistant principal cello of the Sacramento Philharmonic and served as principal cellist of the Austin Symphony during their tour of France and Germany in 1995.

Sponsored by: Cynthia Benson; Don and Carol Hilburn



TIMOTHY ROBERTS
Needham, Massachusetts

Timothy is founder, artistic director and cellist of the Art of Music Chamber Players in Boston. His freelance work includes performances with the Boston Symphony

Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy holds degrees in performance from the New England Conservatory and Northwestern University, and completed doctoral work at the Cleveland Institute of Music. He performs on a Gabrielle cello made in Florence in 1751.

Sponsored by: Shirley and Lee Rosen



EZRA SELTZER
New York, New York

Lauded for his "beauty of tone and keenness of musicianship" (Opera Britannia), Ezra is a founding member and principal cellist of the Sebastians, and has

performed as guest principal cellist of the St. Paul Chamber Orchestra, Musica Angelica, Orchester Wiener Akademie, and the Trinity Baroque Orchestra. He has also performed with the Portland Baroque Orchestra, and as a soloist and principal cellist at the Boulder Bach Festival. He attended (continued on next page)

Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.

Sponsored by: The Urcis Zola Foundation

STRINGS :: DOUBLE BASS



JORDAN FRAZIER—PRINCIPAL Fredonia, New York

Jordan has performed, recorded and toured worldwide with the Orpheus Chamber Orchestra since 1993 and was appointed a member of the orchestra in 2006. He is

a former member of the L'Orchestra Ciudad de Barcelona and currently is a member of the American Composers Orchestra, American Symphony Orchestra and Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra.

In addition, he has performed with the Pittsburgh and Cincinnati Symphonies, the Chamber Music Society of Lincoln Center, Orchestra of St. Luke's, Metropolitan Opera Orchestra, New York City Opera and Ballet, American Ballet Theater. Brooklyn Philharmonic, and the Mark Morris Dance Company, among many others. Equally at home playing period music, he has performed and recorded with the Tafelmusik Baroque Orchestra, both in Toronto and at the Klang und Raum Festival in Bavaria. Jordan has performed with the Festival since 1996. As a chamber musician, Jordan has performed as a guest with Bargemusic, Helicon Ensemble, Speculum Musicae, The Los Angeles Piano Quartet, and with the Corigliano, Jupiter, and Daedalus Quartets. Recording credits include Sony Classical, Harmonium Mundi, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon. In 2012-2013 he appeared in eight episodes for PBS with Gerard Schwartz and the All-Star Orchestra, toured European capitals with Brad Mehldau, and recorded performances with the Wayne Shorter Quartet.

A native of Cleveland, Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. He is currently on the faculty of the Mannes College of Music at The New School for Social Research. Jordan lives in Fredonia, NY with his wife, bassoonist Laura Koepke and their two boys Nicholas and Calvin.

Sponsored by: Carol Bergere; Arnold and Dianne Gazarian; Edie and Lamont Wiltsee



DEREK WELLER—ASSOCIATE PRINCIPAL Ann Arbor, Michigan

Derek received degrees (MM, BM) from the University of Michigan and is a graduate of the Interlochen Arts Academy. He was a lecturer at the University of Michigan and the University of Toledo, and is currently on faculty of Eastern Michigan University and the Interlochen Arts Academy. In addition to playing in the Michigan Opera Theatre Orchestra, he is a member of the Toledo Symphony Orchestra and substitutes frequently with the Detroit Symphony Orchestra. Derek was also a member of a select international committee organized to rewrite the Suzuki bass method and is active as a clinician at Suzuki Institutes nationwide. He owns five basses: a 300-year-old Italian bass, a 200-year-old French bass, a Kay bass, and two modern instruments.

Sponsored by: Carol Bergere; Bob and Leslie Mulford



BRUCE MOYER
San Jose, California

Bruce is principal double bass with the Monterey Symphony and a member of the Symphony of Silicon Valley. His past affiliations include Philharmonia Baroque

Orchestra, the Sacramento Symphony and principal bass of the Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area and teaches at Santa Clara, San Jose State and Stanford Universities. Bruce collects and restores antique basses and currently performs on an Andrew Hyde, Northampton, MA, c.1900 double bass and on a Nanur Bruckner, Pest, Hungary c.1890 double bass.

Sponsored by: Gary and Carolyn Bjorklund; Pete and Jackie Henning; Harvey Lynch

STRINGS :: THEORBO / ARCHLUTE



# DANIEL SWENBERG—PRINCIPAL Highland Park, New Jersey

Daniel plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic—small, medium, and large. Chief among these is the theorbo—the

long lute that you are either wondering about or overhearing your neighbors discuss. While based in New York, Daniel schleps instruments throughout North America and Europe to play with a wide range of ensembles—from the Metropolitan Opera to a variety of early music groups, to his own group, Mr. Jones & the Engines of Destruction. His programming integrates and emphasizes music with the history, sciences, economics, politics, and broader culture of its time—and features really cool instruments.

Sponsored by: Arnold and Dianne Gazarian; Don and Carol Hilburn

# **ORCHESTRA**—Continued



JOHN LENTI Seattle, Washington

John plays lute, theorbo, and guitar with his touring ensembles, Wayward Sisters and Ostraka, and for American Bach Soloists, Apollo's Fire, Magnificat, and

Seraphic Fire, among many others. He holds degrees from North Carolina School of the Arts and Indiana University and studied lute with Nigel North and Jacob Heringman.

Sponsored by: Suzanne Dorrance

WOODWINDS :: FLUTE



ROBIN CARLSON PEERY—PRINCIPAL Seattle, Washington

Robin earned her bachelor and master's degrees in music from the Juilliard School as a student of Julius Baker. She is a past member of the Memphis

Symphony and has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest. Robin currently performs regularly with the Seattle Symphony and Seattle Opera. This season's highlights have included performances as guest principal flute with the Seattle Symphony and Vancouver Symphony, chamber music performances on Seattle Symphony's Chamber Series, as well as numerous movie/soundtrack recording projects.

Sponsored by: Jean Brenner; Jeptha and Elizabeth Wade



DAWN LOREE WALKER Sunnyvale, California

Dawn received her undergraduate (BM) and graduate (MM) degrees from the New England Conservatory with "distinction in performance". She has toured the U.S. as

principal flute with the Western Opera Orchestra and performs regularly with the San Francisco Ballet and Opera Orchestras. Dawn has been principal flute of the Monterey Symphony for more than 20 years, and has performed as soloist with the New Century Chamber Orchestra, the Monterey Symphony and the Santa Cruz Symphony. She recently completed a recording at Skywalker Sound of *Pieces of 9/11* for voice and chamber musicians by Jake Heggie.

Sponsored by: Pete and Jackie Henning; Tom Watling, in memory of Nancy H. Watling



RENA-URSO TRAPANI Long Beach, California

Rena teaches on the flute faculty at California State University, Long Beach. She is also a member of the Oakland East Bay Symphony and San Francisco Opera Center Orchestra. An active freelance musician in Los Angeles and San Francisco, she has performed with many of the orchestras in California. Rena is a Licensed Andover Educator, and holds degrees from Wayne State University (BM) and California State University, Long Beach (MM).

Sponsored by: Jane and Tim Sanders



TERESA OROZCO PETERSEN Sunnyvale, California

Teresa's musical activities range from orchestral player and contractor, recording artist and studio musician, and founder of Ovation Music Productions while

mentoring and coaching many students each year. Currently Teresa is flutist of Monterey Symphony, New Music Works and several other Bay Area orchestra and chamber ensembles. As a specialist in jazz and Latin music, she performs with salsa band, Mambo Tropical. Teresa holds a position as flute instructor of the prestigious Valley Christian Schools in San Jose where she teaches all flutes. She has her own private studio where she coaches some of the most dedicated college-bound flutists in the Bay Area.

Sponsored by: Dr. Ise Kalsi

WOODWINDS :: OBOE



GONZALO X. RUIZ—PRINCIPAL Arlington, Massachusetts

Gonzalo has appeared both as principal oboist and concerto soloist with most of the leading period-instrument groups in America and has performed widely in the

U.S. and Europe with conductors such as Christopher Hogwood, Nicholas McGegan, Jordi Savall, Gustav Leonhardt, Reinhard Goebbel, Andrew Manze, and Mark Minkowski. Featured on numerous recordings of solo, chamber, and orchestral repertoire, he has also acted as principal oboist of the Buenos Aires Philharmonic and the New Century Chamber Orchestra. He was a prize winner at the Bruges Early Music Competition in Belgium. As an active chamber musician Gonzalo has made several reconstructions and arrangements, notably from the works of Bach and Rameau. He is an expert in historical reed-making techniques, with more than two dozen of his pieces on permanent display in the Metropolitan Museum of Art. He currently serves as a member of the oboe faculty at Oberlin Conservatory's Baroque Performance Institute and the University of North Texas. He was formerly on the faculty of the Longy School in Cambridge, Massachusetts and has given master classes at Indiana University.

Sponsored by: Gerald and Mary Bock



NEIL TATMAN—ASSOCIATE PRINCIPAL Tucson, Arizona

Neil is principal oboist of the Reno Philharmonic, the Arizona Opera Orchestra, Arizona Musicfest, and Music in the Mountains (CA). He completed his Master

of Music and doctorate degrees at Indiana University where he was a student of Jerry Sirucek. Neil has taught at Indiana University, The University of the Pacific, California State University, Sacramento, and The University of Arizona. He has appeared internationally as a recitalist, and, in January, 2014 was featured in Bach's oboe d'amore concerto, BWV 1055 with the Reno Phiharmonic.

Sponsored by: Shirley and Lee Rosen; The David and Judi Zaches Family Foundation



**ELLEN SHERMAN** *Grand Rapids, Michigan* 

Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the

Memphis and Virginia symphonies and a past participant at the Santa Fe Chamber Music, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005. She holds degrees from the Juilliard School (MM) and the New England Conservatory of Music (BM), and has recorded for the Koch, New World, Sterophile and Naxos labels.

Ssponsored by: Linda Anderson; Shirley and Lee Rosen



PETER LEMBERG San Jose, California

Peter plays principal oboe and English horn with the San Francisco Chamber Orchestra and San Francisco Opera/Merola Opera. He also plays as a principal and

section oboist with the San Francisco Opera Orchestra, the Reno Philharmonic, and as a guest artist with the Stanford University Faculty Woodwind Quintet.

Sponsored by: Bob and Peggy Ann Alspaugh

WOODWINDS :: CLARINE



GINGER KROFT—PRINCIPAL Sunnyvale, California

Ginger holds degrees from the San Francisco Conservatory of Music (MM) and Northwestern University (BM). She is principal clarinet of the Sacramento

Philharmonic and is a member of the Oakland East Bay Symphony. In addition, she regularly performs with the San Francisco Ballet Orchestra. This past season, Ginger was a judge for San Francisco Conservatory of Music's Concerto Competition. Ginger is a Vandoren International Artist and performs on M13-lyre mouthpieces and traditional reeds. Currently a faculty member at Santa Clara University, she maintains a pre-college studio.

Sponsored by: Sue McCloud



ERIN FINKLESTEIN Phoenix, Arizona

Erin is clarinetist with the Arizona-based Mill Ave Chamber Players and is a frequent performer with the Phoenix Symphony. She holds degrees from the University of

the Pacific (BM) and Arizona State University (MM). She has been on faculty at Glendale Community College, California State University, Stanislaus, and the University of the Pacific.

Sponsored by: Sue McCloud

WOODWINDS :: BASSOON



# DOMINIC TERESI—PRINCIPAL Toronto, Ontario

A native of California, Dominic is principal bassoon of Tafelmusik Orchestra and Boston Early Music Festival Orchestra, and a member of the chamber ensembles

QUICKSILVER and Juilliard Baroque. He has also enjoyed playing with Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Philharmonia Baroque, Arion, Ensemble Caprice, Toronto Consort and Apollo's Fire. In demand on dulcian baroque, classical and modern bassoon, his playing has been described as "lively and graceful" (New York Times) and "dazzling" (Toronto Star), "reminding us of the expressive powers of the bassoon" (The Globe and Mail). Dominic has been an invited artist on the CBC Radio, performing a nationally broadcast radio concert of bassoon concertos and sonatas, and has recorded with numerous ensembles, including the Juno-nominated Concerti Virtuosi featuring Fasch's Bassoon Concerto in C Minor with Tafelmusik. He has appeared as a concert soloist in London, Barcelona, Madrid, Lisbon, Toronto, Vancouver, New York City and California. Dominic teaches historical bassoons and chamber music at The Juilliard School and has given master classes at Oberlin, University of Wisconsin, Madison and Puerto Rico Conservatory. He holds a master's degree and artist diploma in modern bassoon from Yale University and a Doctorate in early music from Indiana University.

Sponsored by: Shirley and Lee Rosen

# **ORCHESTRA**—Continued



**BRITT HEBERT** 

Pittsburgh, Pennsylvania

Britt attended both the Eastman School of Music and the Cleveland Institute of Music and is a freelance musician in the Pittsburgh area, playing with the Opera

Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member. His past affiliations include the Metropolitan Opera Orchestra, Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.

Sponsored by: Jeptha and Elizabeth Wade

BRASS :: HORN



CHRISTOPHER COOPER—PRINCIPAL
Mill Valley, California

Chris is a GRAMMY-nominated artist who has thrilled audiences around the world. He began his career with the Empire Brass out of Boston, and then joined

the Canadian Brass with whom he made several recordings, received a GRAMMY nomination, an honorary doctorate, and the prestigious Echo Klassic award in Germany. After ending the touring life, Chris became an acting member of the San Francisco Symphony for nine years and now runs the horn studio at University of California, Los Angeles. Chris is very active in studio recording, solo, and chamber concerts. He studied at Boston University and the San Francisco Conservatory of Music.

Sponsored by: Carlotta and Knox Mellon; Katherine L. Slazak, MD



MEREDITH BROWN

Oakland, California

Meredith is well-known throughout Northern California, holding principal horn positions with Symphony Silicon Valley, Fresno Philharmonic, and the Santa Rosa,

Napa Valley, and Vallejo Symphonies. She has performed with the San Francisco Symphony, the San Francisco Opera and the San Francisco Ballet, and has served as acting principal for the Oakland and Marin Symphonies. Meredith enjoys chamber music and solo performances as well, and in 2009 was awarded 2nd prize in the International Horn Competition. Educated at the Peabody Conservatory in Baltimore, with a master's degree from the San Francisco Conservatory, she lives in Oakland with her rescue kitties.

Sponsored by: Katherine L. Slazak, MD



PAUL AVRIL

El Granada, California

Paul plays period instrument French Horn in the San Francisco Bay Area. He studied music at Boston University. He is currently playing with Philharmonia

Baroque Orchestra and American Bach Soloists in San Francisco. The out-of-town groups include Mercury in Houston, Apollo's Fire in Cleveland and Portland Baroque in Oregon. When not performing or traveling, Paul is an avid mountain biker in the Santa Cruz Mountains.

Sponsored by: Katherine L. Slazak, MD



ALICIA MASTROMONACO

San Francisco, California

Alicia holds degrees from Boston University (BM) and UCLA (MM) and studied at the Universität der Künste Berlin. She is currently a freelance musician in California

and plays with groups such as the San Diego Symphony, Monterey Symphony, Santa Rosa Symphony, and Fresno Philharmonic, as well as the Bay Area's Jazz Mafia and a genre-bending brass group, Paradigm Brass.

Sponsored by: Herschel and Shirley Loomis

### BRASS :: TRUMPET



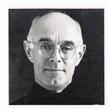
## ROBERT FARLEY—PRINCIPAL

London, England

Robert studied at the Royal College of Music where he won several prizes including the prestigious Ernest Hall Memorial Prize. He is now a busy freelance

trumpeter working with major orchestras including The Philharmonia Orchestra of London, The City of Birmingham Symphony Orchestra and London Sinfonietta. He is principal trumpet of The Orchestra of the Sixteen, Hanover Band and Concerto Copenhagen and is also regular guest principal with Stuttgart Baroque Orchestra. Robert's solo work includes recordings of Vivaldi's Concerto for Two Trumpets, the Queen of the Night aria from Magic Flute, Handel arias with Emma Kirkby and a recording of Bach's Cantata BWV 51. He is Professor of trumpet and Baroque trumpet at both The Royal Academy of Music and Trinity Laban in London and has recently given international master classes at the Hong Kong Academy of Performing Arts, University of Ulsan, South Korea and at The Music Festival of Curitiba, Brazil.

Sponsored by: Mary Kay Crockett



MICHAEL LAIRD
London, England

Michael studied at the Vienna Musik Akademie with Helmut Wobisch and at the Royal College of Music in London with Richard Walton. He lives in London and is

an active free-lance trumpet player. He was a member of the Philip Jones Brass Ensemble from 1970–1981 and has toured and recorded with them. Michael is currently a member of the Academy-of-St-Martin-in-the-Fields (since 1969). He has performed and recorded many of the works of Bach and Handel for such conductors as Harnoncourt, Norrington, Pinnock, Gardener, Hogwood, Leonhardt and Steinitz, and was a member of the late David Munrow's Early Music Consort for many years. Michael is a Fellow of the Royal College of Music where he was a professor for 15 years. He was also Professor of Natural Trumpet and Cornetto at the Trossingen Hochschule in Germany for six years and has taught and given brass master classes in Munich, Manchester, Glasgow, Tokyo, Nagoya, Royal Academy, Trinity College, and in London music schools. Michael currently teaches at King's College School, Wimbledon.

Sponsored by: Karen Nelson



LEONARD OTT Castro Valley, California

Lenny holds a degree from California State University, East Bay (BA) and is on the faculty at the University of the Pacific, Stockton. He has an active freelance

career and is a member of the Oakland-East Bay Symphony and Modesto Symphony. He also plays with a majority of orchestras throughout the San Francisco Bay Area, including the Berkeley Symphony, Santa Rosa Symphony, Symphony Silicon Valley and San Francisco Symphony.

Sponsored by: Howard and Rosalind Fisher

**BRASS:: TROMBONE** 



BRUCE CHRISP—PRINCIPAL Vallejo, California

Bruce has been performing trombone professionally in the San Francisco Bay Area since 1989. He is principal trombone of the Santa Rosa, Marin, Vallejo, Oakland

and Fresno Philharmonic Orchestras and is a member of the Opera San Jose Orchestra. In addition, Bruce has performed with the San Francisco Symphony and the San Francisco Ballet and Opera Orchestras. A graduate of the San Francisco Conservatory of Music (MM) and the University of Michigan (BME), Bruce teaches trombone at University of California, Davis and is a founding member of the San Francisco Brass Company, a Bay Area-based brass quintet.

Sponsored by: Pete and Jackie Henning

## SUZANNE MUDGE

See page 21 for bio.



WAYNE J. SOLOMON Fresno, California

Wayne is very active as a performer throughout California and the U.S. He is currently the bass trombonist with the Fresno Philharmonic Orchestra, Modesto

Symphony Orchestra, and Sarasota (FL) Opera Orchestra, second trombonist with the Monterey Symphony, and has previously held positions with the Napa Valley and Santa Cruz Symphonies. He performs frequently with the Pacific Symphony Orchestra in Costa Mesa, CA, and has also performed with the San Francisco Symphony, San Francisco Ballet Orchestra, Minnesota Orchestra and San Diego Symphony. Wayne is also the orchestra personnel manager for the Fresno Philharmonic and Monterey Symphony, and appeared as soloist along with the other members of the Monterey Symphony low brass section on the April 2011 subscription set, performing the Concerto Grosso for Three Trombones and Tuba by Dubensky. He has been a member of the Festival Orchestra and Music in the Mountains Festival in Grass Valley for fifteen seasons, and has performed with other summer festivals such as the Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria. In his spare time he enjoys playing ice hockey, brewing beer, backpacking, cross-country skiing, snowshoeing, and riding his road bicycle.

Sponsored by: Pete and Jackie Henning

BRASS :: TUBA



SCOTT A. CHOATE Fairfield, California

A native of Albuquerque, New Mexico, Scott received his Bachelor of Music degree from Arizona State University, where he was a student of Sam Pilafian,

and attended the San Francisco Conservatory of Music as a student of Floyd Cooley. He is a full-time professional musician, maintaining a schedule which includes private studio teaching and performing with orchestras throughout California. He frequently performs with the San Francisco Symphony, Santa Rosa Symphony, San Francisco Ballet, and also records with Skywalker Studios. Currently, Scott is principal tuba with the Fresno Philharmonic, Oakland East Bay Symphony, Napa Valley Symphony, Vallejo Symphony and Stockton Symphony. He has also taught tuba performance at Fresno Pacific University, University of California, Davis and San Jose State University.

Sponsored by: Forrest and Cynthia Miller

### TIMPANI / PERCUSSION



KEVIN NEUHOFF San Francisco, California

Kevin received his Bachelor of Music degree from St. Louis Conservatory of Music. He is principal timpanist with San Francisco Opera Center Orchestra and the

Berkeley and Fremont Symphonies, principal percussionist with the Marin Symphony, and plays frequently with the California, Oakland, Sacramento and San Francisco Symphonies. He has also performed and recorded with Philharmonia Baroque, New Century Chamber Orchestra, and Orchestre Symphonique de Montreal. Kevin performs Broadway shows, contemporary music with Earplay and records for film and other electronic media. At the Festival, Kevin performs on period timpani by Aehnelt-Lefima of Cham, Germany.

Sponsored by: Shirley and Lee Rosen; Jeptha and Elizabeth Wade



TIM DENT San Francisco, California

Tim began freelancing in the San Francisco Bay Area while earning his master's degree in Percussion Performance at the San Francisco Conservatory of Music.

He has played regularly with most of the area's orchestras and performing arts groups. This year marks his third appearance with the Festival. As a regular extra with the San Francisco Symphony, Tim has had the opportunity to perform both nationally and internationally as well as record. In 2012 he was part of the American Mavericks Festival with the San Francisco Symphony celebrating that orchestra's 100th birthday. He teaches privately in San Francisco at the French American International School.

Sponsored by: Dr. Ise Kalsi

HARP



**DAN LEVITAN**Fremont, California

Dan holds contracts as the principal harpist with four professional orchestras—Santa Rosa Symphony, Symphony Silicon Valley, Marin Symphony and the San Jose

Ballet and is the "first call" harpist with the San Francisco Opera. He regularly performs for the San Jose Chamber, Mission Chamber, University of California Berkeley Symphony orchestras and is sought after as a soloist by numerous orchestras, choirs, and ensembles throughout Northern California. As a teacher and coach, he was appointed the harp instructor at Sonoma State University and University of

California, Berkeley. He coaches for Young People's Symphony (Berkeley) as well as California Youth Symphony (Mid-Peninsula and South Bay).

Sponsored by: Kayla Kennedy

**KEYBOARDS** 

# ANDREW ARTHUR—PRINCIPAL

See page 20 for bio.

# **MICHAEL BEATTIE**

See page 20 for bio.



# KEENAN R. BOSWELL

Austin, Texas

Keenan is a graduate of the Juilliard School and most recently became a graduate of Westminster Choir College where he received a master's degree in

Organ Performance. He is currently pursuing doctoral studies in Opera Coaching at the University of Texas and studies with Kathleen Kelly and Kelly Kuo. This past season, Keenan served as the principal pianist/assistant coach for Giacomo Puccini's *La Bohème* and David Hanlon's *Past the Checkpoints*. Recognized as a concert organist, Keenan has performed nationally in venues such as Saint Mary the Virgin and Grace Cathedral. He recently held the position of Organ Scholar at Bryn Mawr Presbyterian Church and is currently music director at Peace Lutheran Church in Austin, Texas.

Sponsored by: Lowell and Joanne Webster



YUKO TANAKA
Oakland, California

Yuko, a native of Tokyo, Japan, performs with numerous ensembles including Music of the Spheres, Archetti, Bertamo, Ensemble Montichiari, Musica Pacifica,

Philharmonica Baroque Chamber Players, Moscow Chamber Orchestra, and American Bach Soloists, and has appeared at the Berkeley Festival and Exhibition, Bloomington Early Music Festival, San Francisco Symphony and the San Francisco Ballet Orchestra. Recent engagements include performances at the Frick Collection (New York City), Tage Alter Musik Regensburg (Germany), the Istanbul International Music Festival, as well as performances on National Public Radio. Yuko received a doctorate in early music from Stanford University, and has studied with Margaret Fabrizio at Stanford University, Gustav Leonhardt in Amsterdam, the Netherlands, and Ketil Haugsand in Oslo, Norway. She performs on a Blanchet harpsichord built in 1999 by John Philips, a Vaundry harpsichord built by Kevin Fryer in 1992, and a copy of a Stein Fortepiano, rebuilt by Janine Johnson and John Philips. She has recorded with Koch International and Delos International.

Sponsored by: James M. Seff and Margene Fudenna; The Sherman Foundation

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# Festival Chorale

Festival Chorale Sponsor: Frank and Denise Quattrone Foundation: Denise Foderaro and Frank Quattrone

SOPRANC

## CLARA ROTTSOLK—SOLOIST

See page 32 for bio.



LIANNE COBLE\*
Rego Park, New York

Lianne has established herself as a soughtafter concert, operatic, and chamber music artist. Her solo engagements in Handel's *Messiah* with both St. Thomas

Fifth Avenue in New York City and the Dallas Bach Society were critically acclaimed. She is currently on the rosters of the Musica Sacra, Apollo's Fire, The Clarion Music Society, Ensemble Origo, Seraphic Fire, and the professional ensembles of the Church of St. Ignacius Lovola and the Cathedral of St. John the Divine in New York City. Lianne received her undergraduate training from State University of New York System (SUNY) at Fredonia, and her master's degree from Florida State University. She received further training at the Lake Placid Institute for Music and the Humanities, the Austrian American Mozart Academy, and the V.O.I.C. Experience program and currently studies with Mark Oswald. Lianne's honors include national finalist awards from the Jensen Foundation Competition, the American Bach Society Vocal Competition, and Shreveport Opera's Singer of the Year Competition, and national semi-finalist recognition in the Joy in Singing Competition. She was also a Regional Winner of the Metropolitan Opera's National Council Auditions. She can be heard on the Musica Sacra recording Messages to Myself, under the MSR Classics label, and a forthcoming recording of Rameau's Zephyre and Clerambault's Le Triomphe de la Paix with Concert Royal, under the Centaur Label.

Sponsored by: Betsy and Robert Sullivan



ESTELI GOMEZ
Watsonville, California

Praised for her "clear, bright voice" (New York Times) and "artistry that belies her young years" (Kansas City Metropolis), Estelí is quickly gaining recognition as

a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a GRAMMY with contemporary octet Roomful of Teeth for Best Chamber Music/Small Ensemble Performance and in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. An avid performer of early and new music, Estelí can be heard on the Juno-nominated recording *Salsa Baroque* with Montréal-based Ensemble Caprice, as well as Roomful of Teeth's self-titled debut album, for which composer Caroline Shaw was awarded

the 2013 Pulitzer Prize. Highlights of 2013-14 include teaching and performance residencies at Yale, Princeton, and University of Oregon, Eugene; soprano solos in a recording of Robert Kyr's *Songs of the Soul* with Conspirare (Harmonia Mundi); Monteverdi's *Vespers of 1610* in Washington, D.C. with GRAMMY-nominated chamber ensemble Seraphic Fire; and participation in Helmuth Rilling's final season with the Oregon Bach Festival.

Originally from Santa Cruz, California, Estelí received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan. She currently travels and performs full-time.



CHRISTINE HOWLETT
Poughkeepsie, New York

Canadian soprano and conductor, Christine is Associate Professor of Music and Director of Choral Activities at Vassar College where she directs the Choir and Women's Chorus,

and teaches musicianship skills and private voice. She is the Artistic Director of Cappella Festiva and Music Director for the Danbury Concert Chorus. Her choral ensembles have toured internationally and have sung in Carnegie Hall and at Lincoln Center.

Active as a soloist, Christine recently collaborated with Holly Chatham, piano, and Patrick Wood, violin and released LOVE RAISE YOUR VOICE, a recording of contemporary music for soprano, violin, and piano with works by Carson Cooman, Elizabeth Haskins, Tarik O'Regan, Richard Wilson, and others. She studied voice performance at the University of Toronto, and earned a master's degree in Early Music Vocal Performance and a Doctor of Musical Arts in Choral Conducting from Indiana University. She has sung with the New York Choral Artists and the Berwick Chorus of the Oregon Bach Festival.

Sponsored by: The Sherman Foundation



LINDA LEE JONES
Belle Mead, New Jersey

New Orleans native Linda is in her sixth season with the Carmel Bach Festival. She appears regularly with professional choral ensembles in the New York area and

is a member of the Western Wind Vocal Ensemble, an a capella sextet, and the critically acclaimed and GRAMMY-nominated Choir of Trinity Wall Street.

As a member of Western Wind, Linda works as a teaching and performing artist in high schools, and teaches during the summer at extended a cappella workshops for amateur ensemble singers of all skill levels. (continued on next page)

# \* Adams Vocal Master Class Fellow

Recent performances with Western Wind include a program of Polish Renaissance repertoire with the Folger Consort of Washington D.C., and a semi-staged presentation of Orazio Vecchi's madrigal comedy *L'amfiparnasso*. As a member of the Choir of Trinity Wall Street, Linda recently toured the U.S. and Europe with Europe's leading baroque orchestra, The English Concert and Harry Bicket in their production of Handel's *Theodora*, recorded and premiered Ralf Yusuf Gawlick's *Missa gentis humanae* for a cappella octet, and collaborated with the Studio de Musique Ancienne de Montréal in performances of Renaissance and contemporary works for 40 voices. She holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.



REBECCA MARIMAN Princeton, New Jersey

Rebecca is a member of the earlymusic ensemble, Fuma Sacra, under the leadership of Andrew Megill, and is a freelance singer in the New York

metropolitan area. She has appeared with noted early-music ensembles, Corda Nova, Tempesta di Mare, Brandywine Baroque and Le Triomphe de L'Amour and is a member of the professional choirs, Princeton Singers, Juneau Vocal Alliance and The Church of St. Thomas More (New York City). Rebecca holds a bachelor's degree in Theater and Dramatic Literature from Dickinson College and a master's degree in Voice Performance from Westminster Choir College, Princeton, New Jersey.



JENNIFER PAULINO Oakland, California

Described as a "subtle, expressive singing actress" by San Francisco Classical Voice, Jennifer is gaining recognition as an important interpreter of baroque

and contemporary music. Recently, Jennifer was a national finalist at the 2012 Artist Awards Competition of the National Association of the Teachers of Singing (NATS) for her interpretations of works by Purcell, Handel, Schubert, Poulenc, and Stravinsky. Jennifer performs regularly as a soloist with the Magnificat Baroque Ensemble (Berkeley, CA) and her Baroque ensemble, Les Graces. Her festival appearances include: San Francisco Festival of Contemporary Music, Berkeley Early Music Festival, the International Chamber Music Festival in Olsztyn, Poland, and the Organs Festival of Ballarat, Australia. Jennifer has studied Baroque styles with Julianne Baird, Jill Feldman, and Michael Chance, and holds degrees from the Royal Conservatory of The Hague, Netherlands and Westminster Choir College of Rider University in Princeton, NJ. She now resides in Oakland, CA and teaches voice in her home studio.



ANGELIQUE ZULUAGA San Jose, California

Hailed by Fanfare magazine as a "performer of gusto and finesse", Angelique has appeared most recently with the Monterey Symphony Orchestra,

Philharmonia Baroque Orchestra, and Opera San Jose. Angelique graduated with a Licenciatura en Musica from Cali, Colombia, and two Master of Music degrees in Voice and Early Music from Indiana University Bloomington.

Sponsored by: John and Jane Buffington

### MEZZO-SOPRANO



JOHANNA BRONK\* New York City, New York

Johanna is an active performer of Baroque opera, having performed the roles of Nerone in Monterverdi's *L'incoronazione di Poppea* with Opera NEO and Bach

Collegium San Diego, Ariodante in Handel's *Ariodante* with the San Francisco Conservatory of Music's Baroque Ensemble, and Dido in Purcell's *Dido and Aeneas* with the American Bach Soloists Academy.

She has been heard in Carnegie Hall with Essential Voices USA, New York City Ballet, Sacred Music in a Sacred Space, and TENET early music ensemble of New York City. Recently she has been featured in recital at the Throckmorton Theatre in Mill Valley, California as part of their Wednesday at Noon concert series, at FREESPACE San Francisco, and at the San Francisco Conservatory of Music.

Johanna is an avid collaborator with other chamber musicians, and is a member of the Phonochrome collective featuring music from the nineteenth century through contemporary, and the Four Ears Duo with pianist Allegra Chapman. She has worked closely with composers Jane Sandberg, Charles Osborne and Naftali Schindler, and has an ongoing collaboration with San Francisc-based composer Danny Clay. Johanna is a student of Jane Randolph and holds a Master of Music from the San Francisco Conservatory of Music, and a Bachelor of Music from Oberlin Conservatory.

Sponsored by: Betsy and Robert Sullivan

# **CHORALE**—Continued \* Adams Vocal Master Class Fellow



KATHLEEN FLYNN

Somerville, Massachusetts

Kathleen's voice has been described as "A voice imbued with theatrical intensity and shimmering beauty" (Globe and Mail) and "A lush voice and hidden reserves

of power." (The New Yorker) Recent performances include a Haydn evening with forte pianist Sylvia Berry, a Lieder recital in Boston and Talloires, France and with the world music ensemble Fugue Mill throughout New England. Kathleen holds degrees from SUNY Stonybrook (DMA), The Juilliard School (MMUS), University of Toronto (Opera Studies) and Dalhousie University (BMUS). She is currently on faculty at the Berkeley College of Music and teaches at Tufts in the Community Music Program in Boston.

Sponsored by: The Sherman Foundation



**ALYSON HARVEY** 

Philadelphia, Pennslyvania

Alyson holds degrees from the Cincinnati Conservatory of Music (MM and Artist Diploma in Opera) and Westminster Choir College (BM). Her appearances include

work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, working with Gian Carlo Menotti, The Mostly Mozart Festival, and the Philadelphia Orchestra under the baton of Bobby McFerrin. She made her Carnegie Hall debut in performances of *Messiah* with the Masterwork Chorus of New Jersey, and her Alice Tully debut in Copland's *In the Beginning* at the New York Philharmonic's Copland Festival. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.

Sponsored by: Sandie Borthwick and Gloria Souza



**ELIZABETH JOHNSON KNIGHT** 

Flower Mound, Texas

Elizabeth has sung a wide range of choral and solo repertoire, appearing with the Masterwork Chorus, Bach Festival of Central Florida, North Central Louisiana

Masterworks, Paducah Symphony, Valdosta Symphony Orchestra, Meridian Vocal Consort, Orpheus Chamber Singers, Ars Lyrica, Project Eve, Vox Humana and the South Dakota Chorale. She is a graduate of the University of North Texas (DMA), Indiana University (MM), and the University of Mississippi (BM). She has held teaching positions at the University of Louisiana, Monroe and Murray State University, and is currently on the voice faculties of Southeastern Oklahoma State University and the University of North Texas. Elizabeth has recorded for Gothic and Naxos labels.

Sponsored by: Bob and Michele Axley



**ALICE KIRWAN MURRAY** 

Los Angeles, California

Alice is a member of the Los Angeles Master Chorale, the GRAMMY Awardwinning Los Angeles Chamber Singers & Cappella and Martin Neary's Millennium

Consort Singers, and has appeared recently in the Baroque Music Festival Corona del Mar and the Jacaranda Festival. In 2013, Alice was pleased to participate in Esa-Pekka Salonen's production of Frank Zappa's 200 Motels at Walt Disney Concert Hall, as well as Gustavo Dudamel's performances of Verdi's Requiem at the Hollywood Bowl, now available on DVD. She has sung on several commercials, sound recordings, television and film scores, most recently, Despicable Me 2, The Hangover 3, and Planes. Additionally, Alice works as a teaching artist with the educational outreach program, Voices Within.

Sponsored by: John and Jane Buffington; Sharon and Stan Meresman



PATRICIA THOMPSON

Manhattan, Kansas

Patricia is a frequent soloist with the Indianapolis Baroque Orchestra, the Bach Societies of Louisville, West Lafayette and St. Louis; The Hale Library Concert

Series and the Masterworks Chorus of New Jersey, making her Carnegie Hall solo debut in 2009. She has sung with the famed Dale Warland Singers, where she was featured on the award winning recordings *Cathedral Classics* and *December Stillness* and with the Ensemble Singers of Vocalessense. Patricia is a frequent and enthusiastic recitalist, praised for "bringing to the texts an expressive intensity, interpreting their emotional values with a sympathetic grasp that effectively revealed their inherent drama, all without sacrificing beauty of vocal production." Currently a member of the Spire Chamber Ensemble of Kansas City and a founding member of the ensemble Luminous Voices of Calgary, Canada, she holds degrees from St. Olaf College (BM) and Indiana University (MM and DM), and is an Associate Professor of Voice at Kansas State University, Manhattan.

Sponsored by: Forrest and Cynthia Miller

COUNTERTENOR



JAY WHITE Streetsboro, Ohio

Jay has enjoyed a variety of performing experiences sharing the stage with such artists as Frederica von Stade, Dawn Upshaw, and Sting. Sought after as an

interpreter of medieval, renaissance and baroque repertoire, he regularly appears at national and international early music festivals. A professional chorister at heart, Jay sang eight seasons with Chanticleer, with whom he garnered two GRAMMY awards, and currently performs with the Apollo's Singers and

Quire Cleveland. Always seeking opportunities to bring medieval music to the world, Jay is a founding member of the Bernardus Medieval Music Ensemble.

After teaching at the University of Maryland, University of Delaware and DePauw University (IN), Jay joined the faculty at the Hugh A. Glauser School of Music at Kent State University (OH) in 2011 as an Associate Professor of Voice where he maintains a voice studio of Classical Voice and Musical Theatre Majors.

#### TENOR



TIMOTHY HODGES
Woodbridge, New Jersey

Timothy is presently a member of the Choir of Trinity Wall Street in New York and has appeared with many leading ensembles, including Fuma Sacra, Vox, Clarion, and

Seraphic Fire. He has been a soloist with Masterwork Chorus of New Jersey, Garden State Philharmonic, and Princeton Glee Club. Timothy is a graduate of Westminster Choir College.



SCOTT MELLO
The Netherlands

Scott has been praised for his "lyrical tenor" (New York Times), "velvet legato" (SanDiego.com) and for being "sonorous and alive to text" (Cleveland Plain Dealer).

Recent season highlights include the title role in Britten's Saint Nicholas with the Grace Cathedral Choir of Men & Boys in San Francisco and as the tenor soloist in Graun's Der Tod Jesu with the Finnish Baroque Orchestra in Turku and Helsinki, Finland, and return engagements with Bach Collegium San Diego for performances of Handel's Dixit Dominus and Messiah, as well as Bach's Christ lag in Todesbanden (BWV 4) and Mass in B Minor. As an avid interpreter of art song, early music and new music, Scott has had the opportunity to work with the musical luminaries John Harbison, Jake Heggie, Rudolf Jansen, Martin Kats, and Craig Smith in performances at SongFest in Malibu, CA. In 2006, he was selected as one of four Virginia Best Adams Fellows and has twice been awarded Stern Fellowships to the Aspen Music Festival. A dedicated educator, Scott has served on the voice faculties of Seton Hall University, Washington & Lee University and the University of Richmond. He holds a Bachelor of Music from Oberlin Conservatory, a Master of Music from New York University and an Artist Diploma in early music, oratorio, lieder, and chamber ensemble from Yale University Institute of Sacred Music and School of Music.

Sponsored by: Gail and Stan Dryden



JOS MILTON
Oxford, Mississippi

Jos enjoys a vibrant and eclectic schedule which includes numerous engagements in the realms of concert, opera, and ensemble singing. Recent credits include a Benjamin

Britten tribute recital, Beppe in *Pagliacci* with Louisiana Opera, and a CD recording of Joby Talbot's *Path of Miracles* with Conspirare Company of Voices. Jos holds degrees from the Peabody Institute of the Johns Hopkins University (DMA), the University of Massachusetts (MM), and Trinity University (BM). After joining the voice faculty at the University of Mississippi, Jos moved to Oxford, where he currently resides with his wife and son.

# Sponsored by: Peppy Garner



OWEN MCINTOSH New York, New York

A native of remote Northern California, Owen has enjoyed a career of diverse musical endeavors from bluegrass to reggae, heavy metal to art song, and opera

to oratorio. Heralded by critics as "stylistically impeccable," he "sings with vocal energy and rhythmic bite" and his "strong yet sweet tenor voice" produces the "clearest lines and most nuanced performances." Recent solo engagements include St. Matthew Passion with Grand Rapids Symphony, Il Ritorno d'Ulisse in Patria with Opera Omnia and Boston Baroque, and Evangelist in Bach's St. John Passion with Tucson Chamber Artists. He is also a core member of vocal chamber ensembles including Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, and TENET, performing repertoire that spans history, throughout the U.S. Owen holds a master's degree from the New England Conservatory of Music.



STEPHEN SANDS Gladstone, New Jersey

A "crystalline tenor" (Backstage) who was praised by the New York Times as "a tenor with a focused, powerful tone" who sings with "subtlety", Stephen is highly

sought after as both a soloist and ensemble member. He has been heard as the Evangelist and tenor soloist in numerous performances of Bach's sacred oratorios, most recently with the Choir of Trinity Wall Street and Baroque Orchestra in Bach's St. John Passion. He is a founding member and artistic director of the internationally acclaimed Antioch Chamber Ensemble. He is also the founder and artistic director of Music in the Somerset Hills, a community music organization dedicated to providing musical experiences of the highest quality to those who live and work in New Jersey's Somerset Hills.



STEVEN SOPH\*
Boulder, Colorado

Steven performs as a concert soloist and chamber musician around the world. Upcoming engagements include Evangelist and arias in Bach's *St. Matthew* 

Passion with Chicago Chorale, Bach's Mass in B-Minor with Symphony Orchestra Augusta, and works of DuFay and Josquin with Cut Circle in the Maastricht, Netherlands Early Music Festival. Recent performance highlights include his Cleveland Symphony debut under Ton Koopman in an all-Handel program in Severance Hall, Evangelist in Bach's St. John Passion with Chicago Chorale, arias in Bach's St. Matthew Passion with Voices of Ascension, NYC and the Colorado Bach Ensemble, a one-voice-per-part Mass in B-Minor with Indianapolis Baroque Orchestra and Spire, as well as appearing as a Young American Artist with the City Choir of Washington D.C. An active collaborator, Steven is on the rosters of Seraphic Fire, Conspirare, Yale Choral Artists, Musica Sacra, Tucson Chamber Artists, Cut Circle, Spire, and Sounding Light. He is a graduate of the University of North Texas, Yale School of Music, and Yale Institute of Sacred Music.

Sponsored by: Betsy and Robert Sullivan



DAVID VANDERWAL New York, New York

David is in high demand for his clarion lyric vocal qualities. He has appeared with many orchestras and choral organizations worldwide in operatic and oratorio roles,

and is considered to be one of the finest vocalists in Baroque music, and especially of Bach. Based in New York City, David performs with renowned ensembles such as Western Wind, Clarion, and St. Thomas Choir of Men and Boys in New York City. In 2014, he has been the featured soloist in Handel's *Messiah* and Bach's *Easter Oratorio*, plus the premiere of a new concert mass of John Tavener. He will also teach and coach singers at the International Bachakademie's Stuttgart Festival in Überlingen, Germany.

Sponsored by: David and Julie Nee

BARITONE / BASS

# DASHON BURTON—SOLOIST

See page 32 for bio.



CHARLES WESLEY EVANS North Bay Village, Florida

Charles has been applauded for his "mellifluous and elegant tone" (New York Times) and "the peak of the night's solo work" (Miami Herald). He is a member of

a number of America's finest professional ensembles and is also in demand as recitalist and soloist in a variety of genres. This season Charles made his Carnegie Hall debut singing Handel's *Messiah* with Andrew Megill and the Masterworks Chorus, and performed and recorded with Austin Symphony Orchestra, Seraphic Fire, Conspirare, Lehigh Valley Chorus and Orchestra and TENET. He holds a Bachelor of Music from Brewton-Parker College with further study at the Boston Conservatory and Westminster Choir College of Rider University.

Sponsored by: Gail and Stan Dryden



JEFFREY FIELDS
San Jose, California

A graduate of the University of Iowa (BM) and an Adams Vocal Master Class Fellow (1998), Jeffrey is a soloist and ensemble member with Philharmonia

Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, and is a founding member of the new Capella SF. He will appear this season at Lincoln Center and Tanglewood as soloist in Handel's *Teseo* with Philharmonia Baroque. Recent solo engagements include Haydn's *Creation*, Handel's *Messiah* with Spire and Bach Collegium San Diego, Bach's *B Minor Mass*, the role of Jesus in Bach's *Matthäus-Passion*, the requiems of Brahms, Fauré, Duruflé, Mozart and Reicha, and Mahler's *Songs of a Wayfarer*. He made his Carnegie Hall debut in Handel's *Messiah* in 2007.

Sponsored by: Tom and Lyn Christal; Jane Shedlin



AVERY GRIFFIN
Weehawken, New Jersey

Avery is an accomplished ensemble performer who has sung with such prestigious groups as the Choir of Trinity Wall Street. He is currently a member of

the Choir of Men and Boys at St. Thomas Church, Fifth Avenue, in Manhattan. As a passionate advocate of new music, Avery has premiered and performed works of Pascale Criton, Ezra Sims, Jason Eckdart, John Magnussen, James Bergin, and many others. He is also a charter member of both Roomful of Teeth, a vocal octet which premieres new works utilizing vocal techniques from around the world, and NotaRiotous, the chamber ensemble of the Boston Microtonal Society. Premieres of his compositions have been performed by various ensembles, including the Boston University Chamber Chorus.

Sponsored by: John and Mary Castagna



TIM KROL Brooklyn, New York

Tim is a lyric baritone living in Brooklyn, NY. He sang with Chanticleer for nine years, and can be heard on thirteen Chanticleer recordings, (continued on next page)

including the GRAMMY Award-winning *Colors of Love.* He maintains voice studios in both Brooklyn and Manhattan; and performs regularly with The Marble Choir, Choir of Trinity Wall Street, Collegiate Chorale, Atlanta Symphony Orchestra, Musica Sacra, and others.

Sponsored by: Carol and Don Hilburn



PAUL SPEISER
Brooklyn, New York

A graduate of Westminster Choir College (MM) and Lawrence University (BM), Paul is a candidate for a doctorate degree in music from New York University's

Steinhardt School of Culture, Education, and Human Development, where, as a faculty member, he teaches studio voice and conducts the Vocal Performance Chorale. Favorite appearances include Don Alfonso in Mozart's *Cosi fan tutte*, Schlendrian in Bach's "Coffee" Cantata, a staged production of Wolf's Italienisches Liederbuch, and Sam in Bernstein's Trouble in Tahiti. Paul has performed with Fuma Sacra, Spoleto Festival USA, Lincoln Center Festival, Milwaukee Symphony Orchestra, and Nordic Chamber Choir (Germany).



JOHN TAYLOR WARD\* Paris, France

Praised by the New York Times for his "impressive clarity and color" and "velvety suaveness", John's musical life fuses performance, scholarship, and

entrepreneurship in "intense and sincere" presentations (New Haven Register). This season includes John's debuts at Alice Tully Hall, Carnegie Hall, the Ravinia Festival, in recital at Paris' Cité Internationale, Les Arts Florissants, Boston Early Music Festival, L'Arpeggiata, Bach Collegium Japan, and Collegium Vocale Ghent. A noted interpreter of baroque music, John also brings his "clean, polished vocalism" (Opera News) to contemporary works, collaborating with the likes of indie-pop icon tUnE-yArDs, Pulitzer Prize winner Caroline Shaw, and the GRAMMY-winning ensemble Roomful of Teeth. John is the co-founder and associate artistic director of the Lakes Area Music Festival in Brainerd, MN, where musicians from America's top conservatories and members of the Minnesota Orchestra collaborate on projects ranging from chamber music to orchestral repertoire and fully produced operas. He is also a founding member of the new music ensemble. Cantata Profana and serves as the associate director of the Academy of Sacred Drama, which revives seventeenth century oratorios and explores their connection to contemporary issues. John is a graduate of the Eastman School of Music, and the Yale School of Music, where his scholarly research focused on the performance practice of shape-note music. He currently makes his home in Paris, and, although possessed of more interests than time to pursue them, John is an avid photographer, songwriter, and autoharpist.

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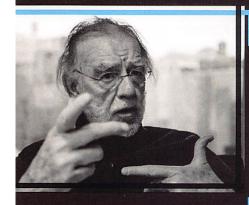


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# 2014 DAYS AND NIGHTS FESTIVAL



THURSDAY

September 25th | 8:00 PM VISITORS

Film screening at the HENRY MILLER LIBRARY in Big Sur | Pre-show Q&A with Director Godfrey Reggio + Composer Philip Glass VISITORS reveals humanity's trancelike relationship with technology, which, when commandeered by extreme emotional states, produces massive effects far beyond the human species. The film is visceral, offering the audience an experience beyond information about the moment in which we live. Comprised of only seventy-four shots, VISITORS takes viewers on a journey to the moon and back to confront them with themselves.

ned poets Jerry Quickley and Mike Gerry ned by Philip Glass on piano, violinist in, cellist Matt Haimovitz, violist David g and Jaron Lanier on an array of rare I instruments for an evening of music oken word under the stars in Big Sur.

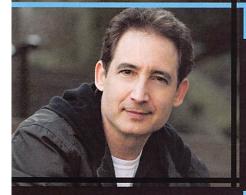
# FRIDAY

September 26th | 8:00 PM

# MUSIC

& SPOKEN WORD
at the HENRY MILLER LIBRARY with
Philip Glass on piano





# SATURDAY

September 27th | 7:00 PM

# ICARUS

AT THE EDGE OF TIME

at the SUNSET ARTS CENTER in Carmel with Brian Greene | Live Music w/ Film

As well as being a leading theoretical physicist, Brian Greene is an ardent scientific populariser, with a number of best-selling books to his name including, Icarus at the Edge of Time. With Brian himself in-person being the evenings narrator, Philip has written a mesmerizing score to accompany the film version of this "timeless" story. This performance will be preceded by a screening of the Reggio / Glass epic wildlife film ANIMA MUNDI.

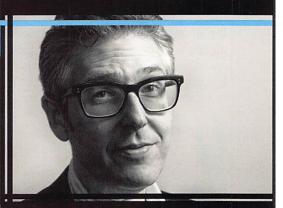
nerican Life host Ira Glass has been
g on a show that combines two art forms
s Glass puts it - "have no business being
er - dance and radio." One is all words and
als. One is all visuals and no words. The
s a funny, lively and very talky evening of
and stories that brought down the house in
test run at Carnegie Hall

# SUNDAY

September 28th | 7:00 PM

# IRA GLASS

2 DANCERS & 1 RADIO HOST SUNSET ARTS CENTER (Closing Event) live performances with dance





# SAT. & SUN.

September 28th & 29TH

# H<sub>2</sub>O<sub>M</sub> x

Film Screening & disucssion

SUNSET ARTS CENTER | curated by

CSUMB Prof. Enid Blader Ryce

Free film screening events will take place on Saturday and Sunday days at Carmel's Sunset Cultural Center. Curated by CSU Monterey Bay faculty member Enid Blader Ryce, the series includes a screening of H2OMX, a 2013 documentary that meticulously examines Mexico City's water issues and urgently calls for committed action to solve its woes. The daytime events will include participatory gatherings of visual /sound artists and workshops for families.

# Festival Chorus

SOPRANO



MEGAN BLESS Carmel, California

Megan grew up in Allen, TX, and earned a B.A. in Music from Ave Maria University (Florida). Coming to San Francisco in 2010, she sang with the San Francisco

Symphony Chorus for two seasons before moving to Carmel, where she was recently a member of I Cantori. Megan has sung in choirs from 8-150 members, both professional and volunteer, has performed for a variety of events (chamber groups and solo), and was the Director of Music for her university's performance of *Oklahoma!* in the spring of 2009.



LAUREN BOWERS
Fresno, California

A native of Monterey, Lauren began her vocal studies under Daniela Badica while living in Florence, Italy. She completed her A.S. in Music from Pacific Union

College under Bruce Rasmussen. She most enjoys sacred arias and Italian art songs, and assists in the music ministry at the Monterey Peninsula Seventh Day Adventist Church.



JOY JENNINGS DANZINGER Pacific Grove, California

Joy began singing at an early age, encouraged by musical parents. Her singing experiences continued through college in various choirs, as a soloist.

She went on to sing with the Modesto Masterworks Chorus and the Modesto Symphony Orchestra Chorus for many years before moving to the Monterey area. Joy taught junior high choral music, as well as other subjects, and is now loving retirement. She currently sings with Aria and Urban Renewal, and hopes to become involved in musical theater.



ANNA HALLOCK Monterey, California

Anna is a graduate of the University North Carolina School of the Arts Opera Program. On the Peninsula, she has performed in the world premiere of *La Llorona* and as

the title role in *Evita*. Currently, Anna sings with Aria, the only women's choir in Monterey, where she has soloed in Verdi's *Requiem* and Brunner's stunning setting of *All I Was Doing Was Breathing*.



**ELAINE KOPPANY**Salinas, California

This is Elaine's second year singing with the Festival Chorus. She sings first soprano with Camerata Singers of Monterey County, and Cantus Monterey. She also has

performed in musical productions at Western Stage. Elaine is employed as a illustrator at the Defense Language Institute in Monterey.



CATHRYN LEWIS Monterey, California

Cathy has participated in various Monterey Peninsula musical groups since the 1970s. Along with singing soprano with I Cantori, Camerata Singers, and Monterey Opera

Chorus she has played soprano and tenor recorder in small ensembles. Other creative endeavors have been professional calligrapher, natural foods baker and tango dancer.



MARILYN MAXNER Monterey, California

This is Marilyn's ninth year with the Festival Chorus, a wonderful privilege. She also sings with Camerata Singers of Monterey County and has sung with

the Monterey Peninsula Choral Society and Monterey Opera Association. She is an organist at Bethlehem Lutheran Church in Monterey and volunteers in various ways.



CAROLYN MAZENKO
Carmel Valley, California

Carolyn recently retired from the bioengineering administrative staff at Stanford University. This is her second season with the Festival Chorus—the first

was in 1971. July-in-Carmel was a family tradition thanks to her father, Herbert Cabral (Chorale baritone for 31 seasons). Carolyn sings in Palo Alto with the Oratorio Society.



LESLIE MULFORD

Monterey, California

Leslie has degrees in German, in Law and in Translation. She has had careers as a teacher, as an investment manager and corporate vice president, and as a

professional translator. Leslie has performed with various local choirs and ensembles and currently sings with Monterey Peninsula Voices and Aria women's choir.



SANDY PRATT Carmel, California

Sandy is a founding member of I Cantori di Carmel, with whom she has performed for 32 years. She sings with VOCI a cappella ensemble and First Presbyterian Church

Chancel Choir. Sandy is a former commercial pilot, who flew for over 30 years. She is also a "Romantic Realist" still-life artist working in oils, whose works are widely collected. This is Sandy's fourth year with the Festival Chorus.



DOTTIE ROBERSON Monterey, California

This is Dottie's 41st season to sing with the Festival Chorus. She is a graduate of UC Santa Cruz (BA, linguistics), and presently holds the position of

administrative assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, VOCI a cappella ensemble, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. Dottie enjoys gardening and her recent travels to Istanbul and the Greek Isles.



CYNTHIA STORMER
Pacific Grove, California

Cynthia sang with the Festival Chorus in 1992–1993 and returned for the 2013 season after a 20-year hiatus. She minored in music at West Virginia Wesleyan College.

She has performed with the Université de Dijon chorus and with the Boston Masterworks Chorale. Locally she sang many years at Mayflower Presbyterian Church. In addition to singing, Cynthia enjoys snow skiing, scrapbooking, travel and family history.



EMMA SPARKS-HEDMAN

Monterey, California

Emma Sparks-Hedman is an United States Army officer currently enrolled in the Arabic course at the Defense Language Institute in Monterey. She is a native of Marietta,

Georgia and has studied music since an early age. She enjoys singing in community groups wherever the Army takes her and is a current member of I Cantori di Carmel.



JANICE TANCREDI Carmel, California

Janice is a graduate with a Bachelor of Music (Vocal Performance) from Arizona State University. Prior to graduating, she attended Heidelberg College in Ohio and

toured with the Heidelberg Concert Choir in Europe. Janice is a featured soloist on the Peninsula, South America and Europe. She and her husband Michael own a commercial real estate and property management company. This is Janice's third year singing with the Festival Chorus.

#### ALTO



PHYLLIS EDWARDS

Monterey, California

This is Phyllis' eighth season with the Festival Chorus. She has performed with I Canori di Carmel, VOCI a cappella ensemble, Forest Theater, and Monterey

Peninsula College Theater. She has been a school principal and district curriculum director, and was an editor for National Geographic Learning for ten years. She holds degrees from Boston University (M.Ed.) and Wheaton College (BA).



LUPITA HARRISON Carmel, California

Lupita holds degrees from Catholic University (MM), Marymount College (BA) and the Music Conservatory (Cuba). She has retired from Nestle and was

formerly associate professor of music at Marymount College, Tarrytown, New York. She has performed with the Santiago Philharmonic and the Washington National Symphony. This is Lupita's 17th year with the Festival Chorus.



KATHY ANN KIRKWOOD

Monterey, California

Kathy has a Master of Music in flute performance from Ohio University. She directs the Chancel Choir at All Saints' Episcopal Church in Carmel and

sings with the Camerata Singers. Kathy works in HR at Interim, Inc., a non-profit agency which provides affordable housing and services to adults with psychiatric disabilities.

# **CHORUS**—Continued



RACHEL LOWERY
Pacific Grove, California

This will be Rachel's ninth year with the Festival. She recently graduated from the DePauw University School of Music where she studied Vocal Performance and

Psychology. Rachel has sung in choirs and performed solos in California, Indiana, and also Milan, Italy, where she spent half a year studying music.



MARYCLARE MARTIN

Monterey, California

MaryClare is presently the elementary music specialist at Toro Park School, preK-3rd grades, and choral music organizer at Bookmark in Pacific Grove.

As an "itinerant musician" she also enjoys subbing in various churches as an accompanist. She received her degrees from Texas Tech University (MMusEd, BAppliedMusic in piano). This is MaryClare's eighth season as a member of the Festival Chorus.



ANDREA MATTERS
Carmel, California

Andrea was a labor and delivery nurse for twenty-five years, and has also taught elementary school art for a dual-immersion (English/Spanish) charter school. She is

a handweaver, spinner, knitter, and dyer, and plays violin and recorders.



CAM MCARA
Carmel, California

Originally a voice major, Cam ended up in the business world in Dallas and Chicago where she sang with many groups including the Dallas Symphony Chorus,

Highland Park Presbyterian Church Chancel Choir, Chicago Master Singers, Michael Teolis Singers and at Grace Lutheran Church in River Forest, IL. Cam currently sings in Camerata Singers, Palestrina Singers (All Saints Episcopal Church, Carmel) and the Chancel Choir at First Presbyterian Church of Monterey. This is Cam's third season with the Festival.



SUSAN MEHRA

Pacific Grove, California

Susan is a clinical psychologist practicing in Monterey. She is assistant conductor for I Cantori di Carmel and the director of VOCI a cappella chamber ensemble.

This will mark her 22nd year singing with the Festival Chorus.



SUSAN MEISTER

Carmel, California

Susan is an editorial writer, a theatre critic, an editor-at-Large for the website Performing Arts Monterey Bay, and an avid choral singer. She also produces classical

music concerts for the Monterey Museum of Art. This is Susan's first year with the Festival Chorus.



NANCY MICCOLI

Seaside, California

Nancy is the office administrator at Legal Services for Seniors and is a member of Camerata Singers and San Carlos Church Choir. She is also a passionate cook and

does some catering for friends and family on the side. This is Nancy's twelfth year with the Festival Chorus.



KELLIE MORGANTINI

Greenfield, California

This is Kellie's fourth year with the Festival Chorus. When not singing for the Carmel Bach Festival or with the Camerata Singers, Kellie defends the rights of Monterey

County's seniors as an elder abuse litigator for Legal Services for Seniors, a non-profit law firm.



**CORRIE POGSON** 

Seaside, California

Corrie sings with Aria, Monterey's premier women's choir, and has performed with Urban Renewal, the Monterey Symphony Chorus, and the Tulsa Oratorio Chorus.

She holds degrees from the University of Akron (PhD) and the University of Kansas (BA). She serves on the Aria Board of Directors as Vice President.



**GAYLE SMITH** 

Carmel, California

Since retiring from her career in software, Gayle has been a Certified Massage Therapist and ridden Icelandic horses competitively. She now sings with the MPC

Chorus and I Cantori di Carmel, and serves on I Cantori's Board as their Treasurer. This is her second season singing with the Festival Chorus.



JEAN WIDAMAN

Carmel, California

Jean is a musicologist, music educator and choral director with degrees from Occidental College (BA) and Brandeis University (PhD). (continued on next page) In addition to teaching music history courses at several colleges and universities, she has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is involved in various writing projects. This is Jean's 23rd year with the Festival Chorus.



**PEG WITTROCK** 

Pacific Grove, California

In her 12th year singing with the Festival Chorus, Peg sings with Camerata Singers, and St. Mary's-by-the-Sea. She enjoys her family, including five grandchildren, her

private practice in speech/language pathology, gardening and floral design, and painting. Peg holds degrees from Miami of Ohio (BS) and Purdue (MS).

### TENOF



MARY FORBORD

Salinas, California

Now in her seventh season with the Festival Chorus, Mary also sings with Camerata Singers. She retired from teaching seven years ago and is now

filling her life with music, travel, and family. Reconnecting every year with Andrew Megill and the singers in the Festival Chorale makes July one of her favorite months.



**JUSTIN HUANG** 

Monterey, California

This is Justin's fifth year performing with the Festival and his second in the Festival Chorus. He has sung in a number of local groups including I Cantori di Carmel and

the (Re)Freshman quartet. He is currently studying music and theater at the Monterey Peninsula College.



**BRIAN JACOBSON** 

Monterey, California

Brian is a Certified Arborist and owns and manages Smith Tree Service, Inc, a long-established family business. A graduate of Carleton College (BA)

in Geology, Brian is also a docent for the Monterey Institute for Research in Astronomy. He sings with Camerata Singers and with Madregalia, and this is his fifth year in the Festival Chorus.



MARK STEVENS

Corral de Tierra, California

This is Mark's ninth season with the Festival Chorus. He is a retired Army Lieutenant Colonel and professional

engineer on the faculty of the Naval Postgraduate School. He holds a MS from Rensselaer Polytechnic Institute and a BS from the United States Military Academy at West Point. He also enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel, Madregalia, and most recently Camerata Singers, as singing has been a lifelong avocation.



DAVID WITTROCK

Pacific Grove, CA

David has been singing since childhood, learning to love and improvise harmony in family sings. He has sung Caspar in "Amahl" and introduced Turks to

barbershop in Turkey. A voice on the local NPR station and a voiceover actor, he sings with the Camerata Singers and cantors with St. Mary's-by-the-Sea in Pacific Grove. This is David's 12th year with the Festival Chorus.

#### BARITONE



JOHN CASTAGNA

Monterey, CA

John has been singing with I Cantori di Carmel for the past seven years. After retiring from a career as a general surgeon in the Los Angeles area, he and his wife,

Mary moved to Monterey and became involved in various volunteer activities. When not singing he spends time on photography, hiking, tennis and enjoying the many cultural opportunities that this area provides.



JUSTIN GAUDOIN

Monterey, California

Justin is currently working towards his BM in vocal performance at the San Francisco Conservatory of Music. Studying with the wonderful MET baritone Daniel Mobbs,

Justin also plans on continuing at the conservatory to earn his MM. In 2012 Justin made his opera debut as Benoit in *La Boheme* at Hidden Valley.



WILLIAM GEE

Monterey, California

Bill received his BA in music from San Francisco State University. He taught music in the Monterey Peninsula School District for 35 years. Presently in his

tenth year as a member of the Festival Chorus, Bill is also a member of Madrigalia and I Cantori di Carmel. Bill has played trumpet and French horn in the Vallejo, Ventura, and Monterey Symphonies and El Mariachi Mixtlan.

# CHORUS—Continued



PETE HENNING Carmel, California

Pete holds degrees from Amherst (where he played Trombone in the orchestra and jazz band) and University of Michigan. He retired to Carmel (from Illinois) in

2011, and has been attending the Bach Festival since 2004. He has sung in church choirs since 1980. In Carmel he sings with the First Presbyterian of Monterey church choir and the Camerata Singers, and on occasion plays old time songs on the harmonica for diners at the lunch program at the Sally Griffin Center in Pacific Grove.



VINZ KOLLER
Carmel, California

Vinz does management consulting, leadership development, and face-toface and online training in the areas of workforce, economic, and youth

development for the U.S. Department of Labor, state agencies, and Native American tribes throughout the U.S. He holds degrees from the Monterey Institute of International Studies (MA) and the University of Zurich (BA). He is a passionate baker, skier and mountain biker. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland and has been with the Festival Chorus for sixteen seasons.



FRANK RAAB Carmel, California

Frank is a former Navy and commercial airline pilot and longtime professional software developer singing in the Festival Chorus for his twelfth year. He received

his BA from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.



MICHAEL RUSSELL Salinas, California

Michael holds a DC from Cleveland Chiropractic College (LA), a bachelor's degree from the University of Redlands and has a private chiropractic practice

in Salinas. Mike also sings with Camerata Singers (serving as President on the Board of Directors) and has appeared onstage with Pacific Repertory Theatre, Carmel Forest Theater and The Western Stage.



ADAM SKERRITT Monterey, California

This is Adam's seventh year with the Festival. He is currently studying at San Jose State University as a Vocal Performance Major. Over the past

year, he has sung with SJSU Choraliers, Concert Choir and Opera Theatre.

### PIANIST/ ACCOMPANIST



LUCY FARIDANY
Carmel, California

Lucy holds a postgraduate diploma in piano accompaniment with distinction from the Royal Academy of Music in London. She is organist at the Bethlehem

Lutheran Church and accompanist for the Unitarian Universalist Church of the Monterey Peninsula. She teaches piano at Santa Catalina School and has a private teaching studio in Carmel Valley.

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Sunday, October 5, 2014 • 3pm
THE ROMEROS GUITAR QUARTET
The Royal Family of the Guitar

Sunday, November 2, 2014 • 3pm
THE HAGEN STRING QUARTET
A rare American performance by one of
Europe's premier chamber music groups

Sunday, February 15, 2015 • 3pm

PHILHARMONIA BAROQUE ORCHESTRA LED BY ELIZABETH BLUMENSTOCK

Music for orchestra, violin and oboe by Bach, Corelli and Telemann

Sunday, March 15, 2015 • 3pm
OPERA SAN JOSE
An afternoon of Mozart arias

JON KIMURA PARKER and JAMIE PARKER
Two brothers, two pianos – together

Saturday, May 30, 2015 • 8pm 2014 INSTRUMENTAL COMPETITION WINNER

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John Koza, Music Director

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# Music & Ideas

The following events are free and open to the public.



### PRE-CONCERT LECTURES

with David Gordon, Festival Dramaturge

# GLORIA!

Saturdays, July 19 & 26, 6:45-7:15pm, Studio 105

Bach and Vivaldi were contemporaries but never met, and yet Bach's *Magnificat* and Vivaldi's *Gloria* make a perfect and joyous pair. This talk explains the musical connections between these two Masters.

# O BEAUTIFUL MOMENT! Sundays, July 20 & 27, 12:45–1:45pm, Studio 105

The *St. Matthew Passion* is a powerful dramatic and psychological journey, a guided meditation by a master of music and ideas. David Gordon, creator of the Festival's English supertitles, describes Bach's persuasive techniques for engaging both mind and heart.

# AGREEING TO DISAGREE

Mondays, July 21 & 28, 7:00–7:30pm, Studio 105

Two of Italy's greatest contributions to the world of music are the violin and the concerto! This lecture describes the colorful history of both, and explains why concerto players must first unite in order to be independent.

# **BRAVI TUTTI!**

Tuesdays, July 22 & 29, 6:45-7:15pm, Studio 105

David Gordon, a forty-year veteran of the operatic stage and the narrator of the Tuesday concert, shares his anecdotes and insights about Italians and the invention of opera, including some pointers about the Tuesday concert itself.

# SIXTEEN HEARTSTRINGS

Thursdays, July 24 & 31, 7:00-7:30pm, Studio 105

The European mandolin was transformed when it came to America 100 years ago, and the Thursday concert features both versions of the instrument. David Gordon explains the amazing musical connection between Italy, Michigan, and Kentucky.

# BERLIN MEETS NAPOLI Fridays, July 25 & August 1, 6:45–7:15pm Studio 105

Mendelssohn and Rossini had a cordial relationship, despite the fact that their musical ideals differed totally and each one thought the other was wrong. This lecture discusses the friendly meetings of these two cultural heirs of Bach and Mozart, and explains which is which.

Support for Pre-Concert Lectures provided by Carmel Fire Protection Associates

### LECTURES

# BACH AND THE MOVIES

Thursday, July 17, 5:00pm, Studio 105 Tuesday, July 29, 11:00am, Studio 105

Join EMMY® award-winning composer and musician John Wineglass for two lectures exploring Bach's influences in classic films.

# OPEN SESSIONS

# OPEN REHEARSALS AT SUNSET CENTER

Wednesday, July 9, 7:00pm Inside the Music: Italian Opera

Monday, July 14, 7:00pm Concertmaster Peter Hanson Presents

Friday, July 25, 2:30pm Fresh Voices

Artistic Director Paul Goodwin, Associate Conductor Andrew Megill and Concertmaster Peter Hanson lead these onstage working sessions for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an introduction by Festival Dramaturge David Gordon.



# YOUNG MUSICIANS SHOWCASE Sunday, July 13, 4:00pm, Sunset Theater

Local youth audition winners from the Central Coast perform in an informal hour of Baroque classics, hosted by David Gordon.

# YOUTH CHORUS MEMBER SHOWCASE

Friday, August 1, 5:00pm, All Saints Church

Following individual coaching from members of the Festival Chorale, this informal recital showcases our talented high-school aged singers who comprise our Youth Chorus.

# COMMUNITY CONCERTS

Thursday, July 24, 7:00pm, Oldemeyer Center, Seaside

This free community concert in Seaside, now in its 29th year, showcases small ensembles of Bach Festival musicians and our youth chorus in an enjoyable, informal performance.

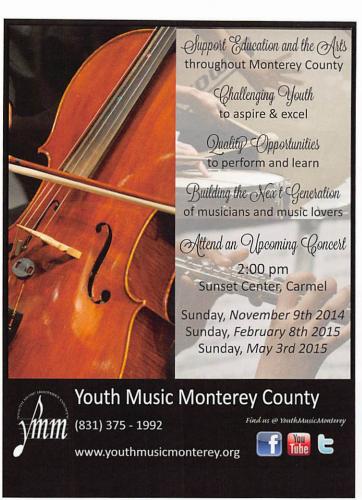
# TOWER MUSIC

Enjoy pre-concert brass fanfares before most Main concerts at the Sunset Center Terrace and outside at the Carmel Mission. See the 2014 At-A-Glance.



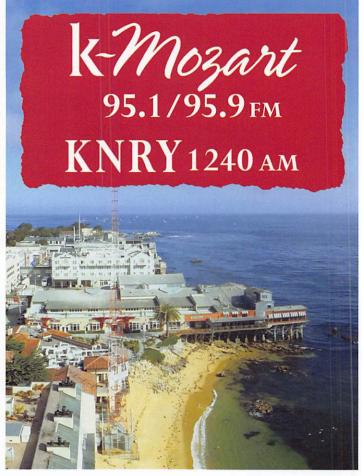












# Community Engagement

The Carmel Bach Festival was built on a foundation of community engagement; that spirit has run through the very fibers of the Festival over the past 76 years. We believe that all people have the right to express themselves through art and to have accessibility to the transcendent beauty of the music and we aim to build an even more inclusive and welcoming environment in which people see themselves reflected in the art.

As a music organization that has been one of the pillars of the arts community, it is our responsibility to bring music to local areas in order to help increase the vibrancy and strengthen the fabric of those societies that are losing the arts through decreases in resources. Seaside and Salinas are two of our communities seeing these decreases, and through our partnerships, we are working to become a catalyst for positive social change and create lifelong learning opportunities for all ages.

# TRAINING PROGRAMS FOR YOUTH AND EMERGING ARTISTS



## Virginia Best Adams Vocal Master Class

The Festival selects four emerging vocalists who are at the beginning of their professional careers and offers a 4-week series of public master classes, private coaching, and career mentoring from highly distinguished artists/teachers with decades of experience in Baroque opera and concert repertoire. This is the 30th anniversary of the Virginia Best Adams Vocal Master Class; see page 72 for a history of the program.



## Circle of Strings

This program was created last year by Associate Concertmaster Emlyn Ngai and included a master class and a group play workshop to give young string players the opportunity to explore the rich musical language of the Baroque period and to share the joy in making music together. In 2014 we are adding an additional master class and a training workshop for local string teachers to give them tools and specialized skills to bring back to their own studios.



## Young Musicians

Instrumentalists up to age 19 perform in a showcase concert at the Sunset Center during the Festival, giving aspiring young musicians a special opportunity to work and perform in a professional environment.



# **Youth Chorus**

The Youth Chorus turns 10 this year! We are hosting a special alumni weekend July 25-27 to celebrate the program that offers high school students the unique opportunity of singing with professional musicians and one-on-one training with members of the Bach Festival Chorale. Join us during our fundraising event on July 26 as we welcome back 10 years of Youth Chorus alumni presenting a special performance to raise funds and continue the legacy of the Youth Chorus. Visit our website at www.bachfestival.org for more details.



"Singing alongside the chorale, orchestra, and soloists on stage was definitely a life-changing experience and the rush of a standing ovation was a feeling that I will never forget. I knew right away that conducting, teaching, and singing were what I wanted to study and pursue as a profession. Thanks to John Koza, David Gordon and Bruno Weil, the dreams of a high school music student are becoming a reality."

JORGE TORREZ former Youth Chorus member

# **DEEPENING CURRENT RELATIONSHIPS**



## Rancho Cielo

Bringing broad music exposure to Rancho Cielo Youth Campus six months out of the year, our residency provides opportunities for students and faculty to experience music that is relevant to their lives. Our professional musicians provide a fresh take on the connection between classical and modern music; this year's music included acoustic violin and electric fiddle, body percussion, hip hop and its connection to classical music, composing for TV and films, Spanish and flamenco guitar, and improvisation with a DJ, all tied in to connecting the dots between classical and modern music. Several Rancho Cielo participants will come to the Carmel Bach Festival concerts this summer and many have expressed interest in pursuing the study and creation of music on their own as a direct result of this program.



"I appreciate the self-sacrificing attitude of the artists that have come to visit us at Rancho Cielo to share their gifts of self-expression. They inspire us to find our special gift and share it with others."

SHAWNSE GABRIEL Rancho Cielo student



Since 2010, Carmel Bach Festival musicians have worked annually with the students of Youth Orchestra Salinas through workshops and other collaborative activities providing an opportunity for YOSAL students to experience and learn from world-class musicians. Last year, 12 Bach Festival musicians visited YOSAL for intensive one-on-one and small group sessions to hone musical skills specific to the students' instruments, followed by a joint concert.



"With only the experience of a couple years under their belt, [the YOSAL students] suddenly had extreme power and amazing musical dynamics supporting them. They glowed after that performance. I cannot wait to see how much more they learn with the synergy of the Carmel Bach Festival."

CHANTELLE FOULKS former YOSAL Program Director



The annual Oldemeyer Center concert is a partnership dating back to 1986 comprised of various Festival musicians performing a free concert for the community in Seaside. The Center has seen funding cuts in music programming so the Carmel Bach Festival is partnering with the Center to bring additional concerts to its patrons. NEW THIS YEAR: Stay tuned for the date and details of a new Carmel Bach Festival concert at Oldemeyer Center in the fall!



## **Senior Centers**

Carmel Bach Festival musicians perform free concerts at local senior centers for audiences who are no longer able to travel to the Festival's venues. These audiences have shared that they are especially appreciative of the opportunity to experience the Festival "in house," as many were Bach Festival attendees over the years but are now unable to attend. Last year we performed for over 250 people in various senior center locations.

"This [senior center] concert was exceptional. I loved seeing them play together...eyes, smiles, body movements, rhythms...their excitement and satisfaction as they "hit it" so beautifully...and we were all with them...on a cloud. Wonderful ambassadors for the joyous music. May it all happen again soon."

ELLEN LATIMER MCGRATH longtime Carmel Bach Festival patron

# THE AMBASSADOR PROGRAM



Ambassadors are a group of younger patrons and young professionals working to build new audiences for the Carmel Bach Festival and to help inspire a love of classical music. Ambassadors engage with our communities through fundraising, social events and performances throughout the year. The program is designed to integrate younger constituents in all areas of the Festival as audience members, donors, volunteer, and future board members.

# **EXTENDING OUR REACH IN THE COMMUNITY**



As part of our efforts to make our work more accessible and inclusive, we offer several different types of discounts to groups. We honor and appreciate the men and women in uniform on the Monterey Peninsula, which has a large military community. The Carmel Bach Festival is offering deeply discounted tickets to active and retired military personnel.

We also offer several free showcase performances of our Youth Chorus and Young Musicians during July, as well as youth master classes, interactive workshops and fun post-concert activities for youth and families to engage with Paul Goodwin and our musicians. Families with children over the age of five are welcome to purchase up to six tickets at \$15 per ticket.

Our Community Access program introduces new groups to the exciting world of classical music by providing various nonprofit organizations on the Monterey Peninsula with complimentary tickets and an opportunity to experience live performances during the Carmel Bach Festival.

It is our privilege to be a part of the communities and organizations with whom we partner, and as we continue to build, we are expanding our programs to encompass an even broader range of community engagement initiatives. For more information about any of these programs, please visit our website at www.bachfestival.org or contact Community Engagement Manager Julia Robertson at (831) 624-1521 x17 or julia@bachfestival.org.

Community engagement photos provided by: Suzanne Dorrance, Ginna BB Gordon, Stephanie Koehler, Nicola Reilly, Julia Robertson and Randy Tunnell.

# Festival Youth Chorus

This season marks the 10th anniversary of the Carmel Bach Festival Youth Chorus led by John Koza, a four-week, high intensity choral program for middle and high school students that offers the unique opportunity of singing with a professional orchestra and chorale onstage. As part of our 10th anniversary activities, we hope you will join us during our fundraising event on July 26 as we welcome back 10 years of alumni presenting a special performance to raise funds and continue the legacy of the Youth Chorus! Visit our website at www.bachfestival.org for more details.

Sponsored by: Sandie Borthwick and Gloria Souza; Suzanne Dorrance; John and Susan Koza; Cyril and Jeanne Yansouni.



SYMPHONIE CONSTANT Grade 11 Salinas High



DIANE HARO Grade 11 Salinas High



**JACKIE HINOJOSA** Grade 12 Salinas High



COURTNEY JOHNSTON Grade 12 Salinas High



JESSICA MCGOFF AUDREY MOSS Grade 10 San Benito High



Grade 12 Trinity Christian High



**GABRIELA** MUÑOZ Grade 12 Salinas High



PAULA PRADO Grade 11 Salinas High



**MEGAN RUEDA** Grade 12 Salinas High



**NATALIA RUIZ** Grade 9 Cambridge Rindge and Latin



**ALI SHANKLIN** Grade 9 San Benancio



**ELEANOR** BENNET-WHITE Grade 10 York School



VIVIAN CASTILLO KATRINA GARCIA MARY MCMILLIN Grade 11 Salinas High



Grade 12 Salinas High



Grade 10 Salinas High



**AMANDA** MIKKELSEN Grade 10 Salinas High



KARA SHOOP Grade 9 Monterey High

## TENOR



JORGE CISNEROS JUSTIN HUANG Grade 10 Salinas High





**DHANI JAMES** Grade 11 Monterey High



**ZACH PAPPAS** 



**ALEX POLETTI** Grade 9 York School



ADAM SKERRITT JUSTIN GAUDOIN



## Festival Young Musicians

Each spring the Carmel Bach Festival holds auditions to select young instrumentalists, up to age 19, to perform in our Young Musician Showcase Concert at the Sunset Center. This is a very special opportunity for aspiring young artists to work in a professional environment. All participants are residents of Monterey, Santa Cruz, or San Benito counties.

This year, 14 musicians were selected to perform at the Showcase concert on Sunday, July 13 at 4:00pm at the Sunset Center in Carmel. Come enjoy this free concert and see the faces of the future of classical music!



NICHOLAS BRADY Age 5

Teacher: Farkhad Khudyev School:

All Saints' Episcopal Day School



**BAILEY MCEACHEN** Age 16

Teacher:

Rochelle Walton School:

Stevenson School



LAURA WANG

Age 9

Teacher: Cynthia Baehr School:

Westlake Elementary



STANLEY WANG

Age 13

Teacher: Cynthia Baehr School:

Mission Hill Middle School



MAX AFIFI Age 13

Teacher: Barbara Ruzicka School. Pacific Grove

Middle School



NATHAN CHEN Age 8

Teacher: Janet Hayslett

School:



ANNABEL CHEN

Age 12

Teacher: Janet Hayslett

School: Carmel River School Carmel Middle School



JOSEF ELYOUSSOUFI

Age 9

Teacher:

Barbara Ruzicka

School.

Home schooled



SAM **FENSTERMAKER** 

Age 16

Teacher:

Barbara Ruzicka School:

Pacific Grove High School



**DEREK HAMERSLY** Age 16

Teacher:

Susan Bruckner

School:

Pacific Collegiate School



VINNI JACOBS Age 14

Teacher: Irene Kendall School:

Carmel Middle School



HANNAH LEVI Age 11

Teacher:

Barbara Ruzicka School:

Marshall Elementary School



ASHTEN NGUYEN

Age 16

Teacher: Barbara Ruzicka School:

Santa Catalina School

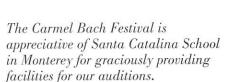


CAILYN SCHMIDT Age 16

Teacher:

Barbara Ruzicka School:

Monterey High School



We also thank our audition judges: Katherine Edison, MaryClare Martin, and Carteena Robohm.

Photos of the 2014 Young Musicians by Suzanne Dorrance.

## Virginia Best Adams Vocal Master Class

#### CELEBRATING 30 YEARS OF BAROQUE ARTISTRY



Virginia Best Adams and David Gordon

The Adams Vocal Master Class really began as a birthday present for Virginia Adams, the wife of photographer Ansel Adams. In 1984, this beloved Carmel resident turned 80, and her family and many friends honored her deep love of vocal music by establishing an annual "master class" at the Carmel Bach Festival. A master class is an exciting and educational format in which singers are coached by experienced artists in front of an audience. The Adams Vocal Master Class was launched at the 1985 Festival with two sessions led by soprano Sylvia MacNair. Until 1992, participants were chosen each summer from the Festival Chorale and Chorus, all centuries of music were sung, and the sessions gradually became private and more informal.

In 1992, Chorale Director Bruce Lamott and Tenor Soloist David Gordon—with Virginia's enthusiastic support—remade the Master Class into a Baroque internship for young professionals. Among the changes, participants were chosen through open audition and designated "Adams Fellows;" the number of Master Classes was increased to six, and all were opened free to the general public;

Carmel Presbyterian Church kindly offered to host the new open sessions; an Adams Fellows showcase concert was established; and private coachings were scheduled in addition to the public master classes.

Since 1992, 91 singers have taken part in this program, and nearly all are currently active professionals, many on the great stages of the world. Adams Master Class alumni who have returned as Festival soloists include Daniel Taylor, Jeffrey Fields, David Newman, Matthew Anderson, Tim Krol, Elspeth Franks, Paul Grindlay, and Kirsten Blase.

Every Adams Fellow comes to Carmel because of Baroque music. We give them a month that is, we hope, both challenging and fun, and they carry us in their hearts and in their artistry as they continue in their careers around the world.

### The Virginia Best Adams Master Class Endowment has been generously supported through the past season by contributions from the following supporters.

Michael and Jeanne Adams
Sarah Adams
Robert and Linda Attiyeh
Jo and Jerry Barton
Dr. and Mrs. Robert L. Black
John and Jane Buffington
Barbara and Gene Bullock-Wilson
Bruce and Mary Jo Byson
Pauline Cantin
Dr. and Mrs. Robert D. Chambers
Larry and Beverly Davidson
Bill and Nancy Doolittle
Walter and Joyce Douglas

Stan and Gail Dryden
Joan Elstob
Frances George
Doris Gilpin
Ken and Anne Helms
W. Kent Johns
Richard and Jana Julian
Audrey Kasparian
Tama Koda
Virginia Mayhew
Katie Clare Mazzeo
Doug McLean in honor of Joyce McLean

Martha Miller

David and Julie Nee
Mary Alice Osborne
Marion L. Patterson
Genny Smith
Sally Stallings and Steven Dzerigian
Suzanne and Marc Stein
Betsy and Robert Sullivan
Jeptha and Elizabeth Wade
Alice and Art Weiner
Ms. Brigitta Wray
Cyril and Jeanne Yansouni

#### Testimonials from past participants:



#### KATHRYN MUELLER (VBA FELLOW, SOPRANO, 2011)

The Virginia Best Adams Vocal Master Class is the only program of its kind: a paid summer training program that is devoted to Baroque solo performance. Every year it attracts four of the best emerging professional singers in the country, and every year there's quite a buzz in the singer world when that year's Fellows are announced. When David called me to say I was the soprano Fellow for 2011, I nearly stopped breathing.

That summer was an incredible experience that changed me as a performer. I got to spend four weeks devoted solely to my singing. We Fellows were coached by top professionals in our six master class sessions, guided in our preparation for our final showcase recital, and inspired by the performances

we sang in or attended throughout the weeks of the Bach Festival. And all this was in the stunning setting of Carmel-by-the-Sea, surrounded by the supportive and truly excellent Bach Festival musicians and staff.

My main takeaway from it all was that a great performer is not just technically excellent, but also passionately sells the music to the audience. As I travel around the country performing, I am constantly putting that—and all the other things I learned in the Adams Master Class—into practice. I'm grateful for my magical month in Carmel.



#### PAUL MAX TIPTON (VBA FELLOW, BARITONE, 2012)

For those of us singers who have grown up yearning to express the music of Bach with a whole technique and with whole hearts, the experience at Carmel is a gracious gift.

The Adams Fellowship is an opportunity to work every day for four weeks with some of the world's best Bach and Handel singers, instrumentalists, and coaches, with the joy of being counted as their colleague. I am ever grateful to David Gordon and Michael Beattie, among numerous others.

Now based in Boston, I have a strong relationship with Emmanuel Music, famous for their weekly Bach cantata series, and have had the honor of joining luminaries such as Masaaki Suzuki, Matthias Pintscher,

and Craig Hella Johnson. Recent highlights include performing with the New York Philharmonic, the Grand Rapids Symphony, and joining the ranks of the Bach Collegium Japan in March 2013 in NYC.



#### BRANDON HYNUM (VBA FELLOW, TENOR, 2013)

The environment couldn't have been better for shaking the rust off my solo chops. Prior to the festival, I took a year-long break after graduate school. Because the culture was so nurturing, it was magnificent to spend time actually developing a process, providing a chance to dig into my inner potential. This is indeed a rarity for both young artist and academic programs, which typically emphasize an immediate product; putting not only enormous pressure on young, inexperienced artists, but severing the vital exploration of authentic self-expression.

## Foundation Endowment

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to our endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or they can be recognized in perpetuity.

#### **GOLDEN CHAIRS**

The Golden Chair program, which was established in 1987 in honor of the Festival's 50th season, recognizes gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents orchestra positions and artists who have made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

#### IMPRESARIO CHAIRS (\$100,000)

#### Virginia Best Adams Master Class

Friends and Family of Virginia Best Adams

#### **Chorale and Chorus**

Ruth S. Hoffert Mary Jo and Bruce Byson

#### **Music Director**

Virginia Best Adams

#### Baroque Keyboard Performance

Violet Jabara Jacobs

#### CONDUCTOR CHAIRS (\$50,000)

#### Conductor

Richard D. Colburn

Arnold and Dianne Gazarian

In honor of Bruno Weil

David and Lucile Packard

### DISTINGUISHED ARTIST CHAIRS (\$25,000)

#### Johann Sebastian Bach

Family and Friends
In honor of Sandor and Priscilla Salgo

#### **Choral Director**

The Joy Beldon and Helen Belford Memorial Fund

#### Mezzo-Soprano

Linda Jacobs Mark Talbrook Mr. and Mrs. Jeptha A. Wade, Jr.

#### Cello

The Mark S. Massel Memorial Fund Mrs. Mark Massel

#### Concertmaster

The Howard H. Buffett Memorial Fund Roberta Bialek Elliott Susan Lansbury Cynthia Snorf Carolyn Akcan

#### SOLOIST CHAIRS (\$20,000)

#### Associate Concertmaster

Mrs. Raymond Chrisman

#### Baritone

Kevin Cartwright and Stephen Eimer In memory of Frank H. Eimer

#### Flute

The Mrs. Leslie M. Johnson Memorial Fund Elizabeth Johnson Wade Jean Brenner & Family and Friends In memory of Alan T. Brenner

#### Oboe

Barbara Bucquet
In memory of Howard Bucquet

#### Organ

Jane and Jack Buffington
In memory of Mary & Arthur Fellows

#### Soprano

Betty Jo and Robert M. Graham

#### Teno

Margot Power and John Clements

#### Trumpe

Shirley Dean Loomis and Hersch Loomis
In memory of Vivian Hales Dean

#### Violin

Merritt Weber Memorial Fund

#### PRINCIPAL CHAIRS (\$15,000)

#### Bassoon

Family and Friends
In memory of Ruth Phillips Fenton

#### Cello

Gail Factor Davis Factor, Jr.

#### **Double Bass**

Lamont Wiltsee

#### French Horn

Ann and Jim Paras

#### Harpsichord

Jo and Gerald Barton

#### Lute

Carol Sabel Hilburn and Don E. Hilburn In memory of Mildred & Theodore Sabel

#### Oboe

Drs. June Dunbar Phillips and John P. Phillips Shirley and Lee Rosen Betsy and Robert Sullivan

#### Organ

Brooks Clement and Emile Norman

#### **Tower Music**

Jane and Hal Ulrich

#### Trumpet

Ira Deyhimy
In memory of Katharine A. Deyhimy
The Carla Stewart Memorial Fund
William K. Stewart

#### Viola

Kevin Cartwright and Stephen Eimer

### CHORALE AND ORCHESTRA CHAIRS (\$10,000)

#### **Artistic Manager**

Dr. and Mrs. Robert Doyle

#### Cello

Alan and Jean Brenner
In honor of the Festival Volunteers

#### Chorale

Olive Grimes & John and Janet Vail
In honor of Bruce Grimes
Betsey and Stephen Pearson
Mr. and Mrs. Paul Rembert
In memory of Anne Scoville
Norman, Lee, Shirley & Rebecca Rosen
In memory of Lucille B. Rosen
Rembert Family
In memory of Nancy J. Rembert

#### Chorus

Fellows Buffington Family
In honor of Jane Fellows Buffington

#### **Chorus Director**

Fred W. Terman and Nan Borreson Family and Friends In memory of Kenneth Ahrens

#### Clarinet

Natalie A. Stewart

#### **Festival Administrator**

Fred W. Terman & Nan Borreson In honor of Valentine Miller

#### **Festival Banners**

Family and Friends
In memory of Nancy Morrow

#### Flute

In memory of Martha Faull Lane

#### French Horn

Carlotta and Knox Mellon

#### Harpsichord

Dr. Wesley and Elizabeth Wright

#### **Managing Director**

Mary Kay Crockett

#### Oboe

Mary Lou Linhart

#### Orchestra

The 1987 Carmel Bach Festival Board of Directors Nana Faridany Memorial Fund The Estate of Fulton & Kathleen Morgan

#### Stage Crew

Carlotta and Knox Mellon

#### Strings

Susan Watts DuCoeur

#### Timpani

Gilbert and Marie Cleasby

#### Viola

Fred W. Terman and Nan Borreson In memory of Fidel Sevilla

#### Violin

Family and Friends
In memory of Anne Scoville

Dr. Parley W. Madsen, Jr. and Romania Christensen Madsen Music Education Chair Dr. Parley Madsen III, Trustee

#### **DIAMOND CHAIRS**

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of \$750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by \$1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund will assist us in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

#### ANGEL CHAIRS (\$750,000)

Violet Jabara Jacobs Musician

Sponsorship Chair

Violet Jabara Jacobs

#### CONDUCTOR CHAIRS (\$100,000)

#### Conductor's Chair

Janet Effland and Bill Urbach

#### Sandor Salgo Diamond Jubilee Memorial Chair

Jo and Gerald Barton Mary Kay Crockett

Walter Hewlett Cyril and Jeanne Yansouni

Family and Friends

#### SOLOIST CHAIRS (\$75,000)

#### Mezzo-Soprano

Jeptha and Elizabeth Wade

#### PRINCIPAL CHAIRS (\$50,000)

#### Viola

The Estate of Lucerne Beal

#### Cello

David and Roberta Elliott

#### Ohne

Susan Watts DuCoeur

#### Bassoor

Cyril and Jeanne Yansouni

### CHORALE AND ORCHESTRA CHAIRS (\$25,000)

#### Oboe

Jean Brenner Family

#### Organ

Jack and Jane Buffington

#### Flute

William and Nancy Doolittle

#### Orchestra

Nana Faridany Memorial Fund

#### Bassoon

Nancy Jones and Charles Grauling

#### Timpani

Dr. Marie-Luise Schubert Kalsi

#### Oboe

Don and Lois Mayol

#### Violin

Stan and Sharon Meresman

#### Chorale

David and Julie Nee

Diamond chairs continued on next page...

#### FOUNDATION ENDOWMENT—Continued

Diamond chairs continued...

SECTION CHAIRS (\$10,000-\$24,999)

Helen and Paul Baszucki
Ann and Glen Hiner
Frances Lozano
Drs. Knox and Carlotta Mellon
In honor of Nancy Opsata
Betsey and Stephen Pearson
James and Maureen Sanders
Donald and Victoria Slichter

H. Lawrence and Luana E. Wilsey

(\$2,500 - \$9,999)

Jeryl and Ron Abelmann
Michael and Jeanne Adams
In honor of the Virginia Best Adams Master
Class Director James H. Schwabacher, Jr.
Susie, Stan and Jack Brusa
Mary and John Castagna
Stan and Gail Dryden
Dottie Roberson Family
In honor of the Festival Chorus
James M. Seff and Margene Fudenna

FRIENDS OF THE FESTIVAL
IN MEMORY OF NANCY MORROW

Fred W. Terman and Nan Borreson Nancy's Friends and Family

### BRUNO WEIL FUND FOR ARTISTIC LEADERSHIP/ELIZABETH WALLFISCH FUND FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the new music director and his artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions recognized below were made to both funds unless preceded by the fund initials.

#### (\$50,000+)

William and Nancy Doolittle (BWF)
David & Roberta Elliott

#### (\$25,000+)

William and Susanne Tyler

#### (\$5,000+)

Frank and Denise Quattrone Foundation Jeptha and Elizabeth Wade

#### (Up to \$4,999)

Jeryl and Ron Abelmann Peter and Anne Albano Jo and Jerry Barton Helen and Paul Baszucki Stan and Susie Brusa Jack and Jane Buffington

Robert Davis and Rosalind Gray Davis

Suzanne Dorrance Stan and Gail Dryden Susan Watts DuCoeur Kent and Lyn Evans

Howard and Rosalind Fisher

Glen and Ann Hiner The David Kennedy Estate

Carlotta and Knox Mellon Stan and Sharon Meresman

David and Julie Nee

bavia and sane rec

Ann and Rick Pettit (EWF)

Christy Reinold

Dottie and Clyde Roberson Shirley and Lee Rosen Tim and Jane Sanders Charlette Schmidt & Erich Sutter James Seff and Margene Fudenna Donald and Victoria Slichter Tom and Nancy Watling (BWF) Dr. and Mrs. John Whitcher (EWF) Fave E. Wild

#### **LEGACY GIVING**

Estate gifts, mostly bequests in wills or trusts, are a major source of building our endowment. There are many other ways to make a legacy gift. We are greatly expanding this long-term source of funding to further strengthen our financial base and diversify revenue streams.

#### The Continuo Society

Thank you to the following supporters who have made a legacy gift. For information on making your own commitment, bequest or otherwise, contact Nicola Reilly, 831-624-1521 ext.12 or nicola@bachfestival.org

Anonymous (2) Peter Albano Linda E. Anderson Gail and James Andrews

Lucerne Beal Dorothy L. Becker Thulo Seto Bhalu Arthur H. Bredenbeck Jean L. Brenner

Susie and Stan Brusa John W. and Jane F. Buffington

Bruce and Mary Jo Byson
Stephen K. Cassidy
Debbie A. Chinn
Dr. Gilbert Cleasby

Ms. Judith Colburn
Mary Kay Crockett
Suzanne Dorrance
Mrs. Robert Doyle
Stan and Gail Dryden
Susan W. DuCoeur
John Ehrman

Stephen Eimer and Kevin Cartwright

Kent and Lyn Evans Karen Faircloth Mr. and Mrs. John Garvey
Sandra and Richard Grimmer
Mr. and Mrs. John Gurley
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William and Mary Langenberg

Charles Grauling and Nancy Jones

Lucinda Lloyd Joseph Marino, Jr. Barbara McMahon

Drs. Knox and Carlotta Mellon Sharon and Stan Meresman

Natalie Miller Mrs. Robert H. Morris Robert I. Mulford Leslie Mulford David and Julie Nee Dr. Beatrice Nold

Betsey and Stephen Pearson Drs. John and June Phillips Shirley and Lee Rosen Tim and Jane Sanders Charles Schimmel Richard Sherrill

Michael and Eleanor Silbergh Howard and Joan Sitton Donald and Victoria Slichter

Pamela D. Smith Gloria A. Souza Ms. Natalie A. Stewart Betsy and Robert Sullivan Marilyn and Bill Timoney William and Susanne Tyler Jeptha and Elizabeth Wade

Mr. and Mrs. Joe Wandke

Reverend Mark and Jackie Wendland Mr. and Mrs. Thomas Weikert Mrs. Dorothy H. Wheeler Edie and Lamont Wiltsee Ms. Bonnie Woodworth Emily and Paul Woudenberg

Mrs. Wesley Wright

Mr. and Mrs. Donald Wunsch Cyril and Jeanne Yansouni

Linda Zinn



#### The Festival Feeds Our Souls

Kevin Cartwright and Stephen Eimer are charter members of Continuo Legacy Society.

Kevin Cartwright and Steve Eimer were introduced to the Carmel Bach Festival shortly after moving here from Boston in 1984. They were thrilled to find such a musical gem right on their doorstep and became enthusiastic supporters of both the Festival and, later, of the reconstruction of the Sunset Center theater. After several years as donors to the annual operating fund, they felt that it was important to invest in the Festival's future, and they have since made two gifts to the endowment fund and become members of the Continuo Legacy Society. These contributions to the endowment underscore their confidence in the Festival's continued success and act as a big thank you for the joys of hearing amazing musicians in live performance every summer.

This year the Festival was a beneficiary of gifts from the Estates of Keith B. Evans and Virginia Pope Evans, Martha J. Mulford, Zoila R. Lau, and Theodore Madsen Norton.

## Annual Contributions

The Carmel Bach Festival thanks and recognizes all contributions made between 6/1/2013 and 5/31/2014.

#### PASSION \$25,000+

Bill and Nancy Doolittle Susan W. DuCoeur

David and Roberta B. Elliott

Violet Jabara Jacobs

Frank and Denise Quattrone Foundation:

Denise Foderaro and Frank Quattrone

Dr. and Mrs. Warren Schlinger

Bill and Kathy Sharpe

Jeptha and Elizabeth Wade

Cyril and Jeanne Yansouni

#### MAGNIFICAT \$15,000+

Dr. Ise Kalsi

Sharon and Stan Meresman

Sharon and Barclay Simpson

Tim and Jenny Smucker

Claudine Torfs

Brigitte Wasserman

Gerald and Dorothy Williams

#### ORATORIO \$10,000+

Spectec/TIC

Jack and Camie Eugster

David and Julie Nee

Ms. Jane Shedlin

Katherine L. Slazak, MD

#### TOCCATA \$5,000+

Helen Breck

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Alan Carlson

Kevin Cartwright and Steve Eimer

David Colburn

Robert M. Davis and Rosalind Gray Davis

Suzanne Woodard Dorrance

Kent and Lyn Evans

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Dr. and Mrs. James Fraser

Arnold and Dianne Gazarian

Pete and Jackie Henning

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John and Marcia Price Family Foundation

Shirley and Lee Rosen Duke and Vicki Slichter Barbara and Larry Sonsini

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William and Susanne Tyler

Dr. and Mrs. H. Reid Wagstaff

#### SONATA \$3,000+

Jervl and Ron Abelmann

Scott Howard Amend

Michael William Amend

Mr. and Mrs. Gary Bjorklund

Debbie Chinn

Aimee Darby and Leon Pitts

Stan and Gail Dryden

Mark Hancock

Don and Carol Hilburn

Mr. and Mrs. Nigel Lovett

Frances Lozano

Don and Lois Mayol

Gloria A. Souza and Sandie Borthwick

Betsy and Robert Sullivan

#### CANTATA \$1,000+

Anonymous

Bob and Peggy Ann Alspaugh

Carolyn Akcan,

in honor of Katherine Heidi England

Peter and Anne Albano

Linda E. Anderson

Richard and Barbara Barlow

Sheila and Hugh Barton

Carol Bergere

Marilyn Bogart

Jack and Jane Buffington

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John Ehrman and Tineke Graafland

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Harriet and Furman Sheppard

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Jean Shuler

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Natalie A. Stewart

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David and Judi Zaches

Linda Zinn

Jean L. Brenner

Lenore and Charles Brown

John and Mary Castagna

Lynda and Tom Christal

John and Pamela Goode

Kenneth and Constance Hess

**FUGUE \$500+** 

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Jean Artz

Jeanne and Michael Adams

Cynthia Benson

Dr. and Mrs. Robert L. Black Gerald and Mary Bock Dr. Nachman Brautbar Carole and David Brooks Bruce and Mary Jo Byson

D. V. Charles

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Theodore and Dana Calhoon

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Dr. Lawrence Crapo
Mag Dimond
Helen Louise Dutton
Margie and Len Edwards

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Mr. and Mrs. Dean Francis
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Jerry Fronterhouse Peppy Garner

Mr. and Mrs. Jack Gorham Mr. and Mrs. William E. Grier Brian and Sheila Grossi

Charles and Doreen Hamburger

Chuck Hansen Ken and Anne Helms Frank Hubach Dr. Burton L. Karson Kayla Kennedy Dan Korn

John and Susan Koza Klaus and Ann Krause Bruce and Debby Lieberman in honor of Debbie Chinn

Wood and Barbara Lockhart

Ms. Jill Lynch Nanci Markey

Forrest and Cynthia Miller Richard and Elizabeth Moley Don and Laura Newmark

Peter McKee Dee Olson

Arthur and Elizabeth Pasquinelli Rock and Barbara Pletcher

Mark Polhemus Debbie Robbins

Archie and Joy Robinson Eric and Marilyn Robison

Gayle Smith

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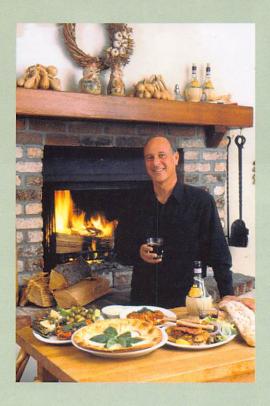
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## Tower Music 2014



#### Benvenuti!

Tower Music is indeed delighted to perform five evenings of music for brass, much of it from the country of Italy and featuring music by Respighi, G. Gabrieli, Fantini, Rossini, and Morricone. Italy has given us great wine, stellar cuisine, gorgeous music, awesome conductors, great wine (deserves to be mentioned twice), and one of the most melodious languages ever to grace our lips.

Starting off Saturday with the *Allegro* section from *The Overture to William Tell*, known to many as "The Lone Ranger Theme", we segue to Gabrieli on modern brass and conclude that set with the music of Rimsky-Korsakov. What, a Russian? What's the connection? R-K was an important composition/orchestration teacher to our featured Italian composer on Sunday, Ottorino Respighi. His *Suite of Ancient Airs and Dances #1* lends itself beautifully to brass performance.

Tuesday will put our trumpet section in the spotlight, performing on natural and modern trumpets. From Philidor to Britten, you will hear amazing music for this trio. Out with the new and bring on the old and ancient for Wednesday at the Carmel Mission as we feature cornetts and sackbuts performing beautiful music by Merulo and Guami.

Saddle up for Spaghetti Western Night on Friday! Just before we bring on the Morricone and *II buono, il brutto, il cattivo*, you will enjoy the music of Leonard Salzedo in his *Divertimento for Brass Sextet*.

The Tower Brass will also be performing with a woodwind quintet and our CBF Youth Chorus at the annual Oldemeyer Concert in Seaside on Thursday, July 24. Last, a plug for the family concert on Saturday, July 26, which will take you around the world, exploring geography and music, all in fun and silliness, with Leonard and his horse Rasmus as your guides. We are all about amore e la gioia di vivere!

#### SUZANNE MUDGE

#### Tower Music Personnel:

Leonard Ott, Robert Farley, Michael Laird *trumpets*Chris Cooper and Meredith Brown *french horns*Bruce Chrisp, Suzanne Mudge and Wayne Solomon *trombones*Kevin Neuhoff *percussion* 

#### SATURDAYS, JULY 19 & 26, 7:20 PM, SUNSET CENTER

#### Andiamo, Silver, al galoppo!

Gioachino Rossini (1792–1868)

Allegro from William Tell Overture

Giovanni Gabrieli (1554-1612)

Canzon III

Nicolas Rimsky-Korsakov (1844-1908)

Procession of the Nobles

Arr. Suzanne Mudge

#### SUNDAYS, JULY 20 & 27, 1:45 PM, SUNSET CENTER

#### Buon Divertimento

Claudio Monteverdi (1567-1643)

Madrigals

Arr. Raymond Mase

Ottorino Respighi (1879-1936)

Ancient Airs and Dances (Suite #1)

Arr. Craig Garner

Kevin McKee (b. 1980)

Escape

#### TUESDAYS, JULY 22 & 29, 7:20 PM, SUNSET CENTER

Suonare la tromba!

André Danican Philidor (1647-1730)

Suite

Igor Stravinsky (1887–1971)

Fanfare For a New Theater

Leonard Salzedo (1921-2000)

Sacavin Fanfares

Benjamin Britten (1913-1976)

Fanfare for St. Edmundsbury

### WEDNESDAYS, JULY 23 & 30, 7:55 PM, CARMEL MISSION BASILICA

Sogni di Venezia

Girolamo Fantini (1600-1675)

Fanfare Imperiale #1

Salomone Rossi (1570-1630)

Three Canzonets

Claudio Merulo (1533-1604)

Tante Canzoni

Gioseffo Guami (1542-1611)

Tante Canzoni

#### FRIDAYS, JULY 25 & AUGUST 1, 7:20 PM, SUNSET CENTER

Spaghetti occidentale (Spaghetti Western!)

Leonard Salzedo (1921-2000)

Divertimento

Ennio Morricone (b. 1928)

Suite from The Good, the Bad, and the Ugly

## Main Concerts



#### **MAGNIFICENT MAGNIFICAT**

July 19 and 26, 8:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Johann Sebastian Bach

Magnificat in D Major, BWV 243 (with Christmas interpolations)

(1685 - 1750)

Chorus: Magnificat

Aria (soprano II): Et exsultavit spiritus meus

Chorale motet: Vom Himmel hoch

Aria (soprano I): Quia respexit humilitatem

Chorus: Omnes generationes Aria (bass): Quia fecit mihi magna Chorus: Freut euch und jubiliert Aria (alto, tenor): Et misericordia

Chorus: Fecit potentiam
Chorus: Gloria in excelsis Deo
Aria (tenor): Deposuit potentes
Aria (alto): Esurientes implevit bonis
Aria (soprano, bass): Virga Jesse floruit
Aria (soprano I/II, alto): Suscepit Israel

Chorus: Sicut locutus est

Caroline Shaw

(b. 1982)

J.S. Bach

Chorus: Gloria Patri

Nunc Dimittis

Carl Philipp Emanuel Bach

(1714 - 1788)

Symphony No. 1 in D Major, Wq 183/1

Allegro di molto

Largo

Presto

INTERMISSION

(listing continued on next page)

#### Antonio Vivaldi (1678–1741)

Gloria, RV 589

Gloria in excelsis Deo
Et in terra pax hominibus
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus, Rex coelestis
Domine Fili unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram Patris
Quoniam tu solus sanctus
Cum Sancto Spiritu

artists: Festival Orchestra, Chorale, Chorus and Soloists, Paul Goodwin conductor,
Andrew Megill associate conductor and director of the chorale, John Koza assistant conductor of the chorus

Dominique Labelle soprano Clara Rottsolk soprano Robin Blaze countertenor Aaron Sheehan tenor Peter Harvey baritone

Supertitles by David Gordon

#### PROGRAM NOTES

Bach's superlative setting of the *Magnificat* was composed during his first year in Leipzig, for Christmas Vespers in 1723. Lutheran tradition called for this Canticle of the Virgin Mary from the Gospel of Luke to be chanted in German during vespers services, but special feast days merited performances of more elaborate versions in Latin. Bach's original setting was set in E-flat major and included four Christmas interpolations, half in German and half in Latin, derived from chorale tunes and extraneous to the Magnificat text.

Bach revised the *Magnificat* some years later—lowering the principal key to D Major (a more brilliant key for trumpets), omitting the Christmas sections, and making some changes to the instrumentation—resulting in the version most commonly performed today. Tonight's performance offers a Christmas bonus, if you will: The familiar D Major version will be played,

but with the Christmas sections reinstalled, along with a modern interpolation: a brand new piece composed especially for the Carmel Bach Festival by Caroline Shaw.

A separate movement is devoted to each of the twelve lines of the canticle. The musical settings are remarkably descriptive of the text. Much like the beginning of the Christmas Oratorio, the opening chorus establishes a spirited, festive mood. The aria *Et exaltavit* is appropriately lighthearted in character. This is followed by the first Christmas interpolation, an a cappella motet setting of Luther's chorale tune *Von Himmel hoch*. By contrast, *Quia respexit*, with its darkly colored oboe d'amore accompaniment, strikes a mournful note with a falling line on the word *humilitatem* (lowliness). This leads directly into the chorus *Omnes generationes*, wherein all the voices... (*continued on next page*)

#### SATURDAY MAIN CONCERT—Continued

...in close imitation, seem to crowd in on top of each other. The bass aria *Quia fecit mihi magna* (For He that is mighty) is appropriately regal, with emphasis on the word *sanctum* (holy). The second Christmas section, *Freut euch*, precedes the duet *Et misericordia* (And his mercy), with its soothing pastoral character. *Fecit potentiam* (He hath shewed strength) brings back the trumpets, with virtuosic vocal runs on the word *potentium*, driven by a rhythmically vigorous bass line.

Another Christmas interpolation, Gloria in excelsis Deo, is followed by the powerful tenor solo Deposuit, starkly accompanied by unison violins and continuo. Its dramatic scales descend for deposuit (put down) and rise for exaltavit (exalt). In the lilting Esurientes, a lonely bass pizzicato depicts the emptiness of the rich. The final Christmas movement, Virga Jesse, is essentially an aria for soprano and bass. In Suscepit Israel the three upper voices weave around the oboes, which play a psalm tune to which the Magnificat was traditionally chanted. The basses begin the fugal Sicut locutus, all voices uniting on the name Abraham. At this point you will hear Caroline Shaw's original interpolation, about which she states: "The architecture of the piece is an initial statement of overlapping chords using a fragment of the nunc dimittis in Latin, eventually including a nested statement of an old American shape-note hymn "Awake, awake, arise," which references Luke 2 and therefore has a relationship to the original Christmas context and content of the interpolations (as well as a gesture toward the combination of Latin and Bach's own vernacular)." Full orchestral and vocal forces are used to illuminate the Gloria Patri until finally, and most fittingly, Sicut erat in principio (As it was in the beginning) is set to the glorious music of the opening chorus.

C.P.E. Bach's last four symphonies, "with Twelve Obbligato Parts" were written in Hamburg in 1775-76. Bach wrote to the publisher Breitkopf, "It is the greatest thing of this type that I have done. Modesty does not allow me to say more about them." Bach had already composed a number of symphonies that were notable for their originality and boldness, but typically for strings in four parts with occasional wind parts. These new works explore a much richer orchestral palette by treating the wind parts independently. Whereas the Viennese symphony was well under way to the south—Haydn had already written 50 by this point—Bach kept to his unique style, and his works are all the more refreshing because of this. The Symphony in D Major, the first of this set, is in Bach's typical three-movement format: The outer movements consist of an Allegro di molto, full of jagged rhythms and instrumental flair, and a boisterous Presto finale. In between lies an intimate piece of chamber music. A solo viola and cello are featured, ethereally doubled by a pair of flutes and supported by continuo, with violins providing lightly plucked punctuation.

It is surprising, considering the universal popularity of the *Gloria* today, that it was completely forgotten for more than two centuries, as was Vivaldi's music in general. The earliest signs

of a Vivaldi revival came about because of Bach scholarship in the nineteenth century. Bach had transcribed many of Vivaldi's string concertos, raising awareness of the Venetian composer, but Vivaldi's music did not really begin to be performed and published in modern times until the 1920's. The Gloria in D Major was revived in Siena in 1939 and was the first sacred work of Vivaldi to be recorded. It was composed sometime around 1715, while he was maestro di violino at the Pio Ospedale della Pietà in Venice. This institution for orphans, foundlings, and illegitimate children was famous for its musical training of girls. Besides providing instruction, Vivaldi composed copious amounts of music, including sacred works as needed. This Gloria has only female voices in the solo parts. There are tenor and bass parts in the four-part choruses, but scholars have not decisively concluded how these would have been handled in performances at the Pietà, since males were proscribed. The bass part is always doubled by the orchestral basso continuo.

Vivaldi's Gloria was conceived as an independent work rather than as a component of a complete mass, and its text is divided among twelve movements. The opening Gloria is infectiously festive, enhanced by trumpet and oboe. In Et in terra pax, descending thirds over a pulsating bass trace the descent from heaven to earth, providing the framework for a darkly chromatic chorus. Gratias agimus tibi and Propter magnam gloriam tuam exemplify homophonic and polyphonic choral styles, respectively. These choruses are framed by two duets: the cheerful Laudamus te for two sopranos, and Domine Deus, Rex coelestis, a duet for soprano and oboe in siciliano style. The chorus returns in Domine Fili unigenite, energized by a pervasive dotted rhythm. In Domine Deus, what seems at first to be an alto and continuo aria evolves into a dramatic dialogue between alto and chorus, which responds with qui tollis peccatta mundi. A final alto aria, Qui sedes, sets up a brief revisit to the opening music in the Quonium. The final movement, Cum sancto spiritu is set in fugal style with music borrowed from another Venetian, Giovanni Maria Ruggieri (1690-1720). Vivaldi's mastery of vocal writing is equal to that in his instrumental music. This was acknowledged by Charles Burney, who wrote in 1789 that some cantatas he observed were "common and quiet, notwithstanding he was so riotous in composing for violins. But he had been too long used to writing for the voice, to treat it as an instrument."

#### ALLEN WHEAR

## Main Concerts



#### THE ST. MATTHEW PASSION

July 20 & July 27, 2:30 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Johann Sebastian Bach

The Saint Matthew Passion, BWV 244

(1685 - 1750)

#### artists:

Paul Goodwin conductor Andrew Megill associate conductor and director of the chorale John Koza director of the youth chorus

#### The Narrative:

Evangelist	Rufus Müller
Jesus	Dashon Burton
Peter	Avery Griffin
Judas	Paul Speiser
Witnesses	Patricia Thompson and David Vanderwal
High Priest	Jeffrey Fields
Priests	Charles Wesley Evans and Paul Speiser
Pilate	Tim Krol
Pilate's Wife	Estelí Gomez
First Maid	Angelique Zuluaga
Second Maid	Linda Lee Jones

#### The Commentary:

Dominique Labelle soprano Robin Blaze countertenor Aaron Sheehan tenor Peter Harvey baritone

Supertitles by David Gordon

#### SUNDAY MAIN CONCERT—Continued

#### PROGRAM NOTES

Musical settings of the Passion story developed over several centuries from simple chanting of the biblical text, to the allocation of individual voices to characters, elaboration of music, and finally inclusion of instruments. By the time Bach arrived in Leipzig in 1723, a relatively new form was in place, the Oratorio Passion—specifically for Good Friday vespers and including both biblical and poetic texts. Upon his appointment as Cantor, Bach publicly agreed to the duties required of the Leipzig Town Council, of which No. 7 stated: "In order to preserve the good order in the Churches, so arrange the music that it shall not last too long, and shall be of such a nature as to not make an operatic impression, but rather incite the listeners to devotion." Bach did not explicitly write operas, but nonetheless, it is tempting to compare the scale and range of dramatic devises in his Passions to this genre. By employing two separate choruses and orchestras, using recitative, arioso. aria, motet-style choral writing, and chorales in the Saint Matthew Passion, he actually surpassed in variety of forms the operatic palette of the time.

The biblical texts in this Passion, drawn from the 26th and 27th chapters of the Gospel According to Saint Matthew, are framed by original texts by the Leipzig poet Christian Friedrich Henrici, better known by his pen name Picander. Bach apparently worked closely with Picander on this and several cantatas. It is clear that Bach intended to surpass all previous efforts in scale and effect. Altogether, Bach wrote at least four Passion settings, but only two survive intact, and in the case of the third (Saint Mark) only the libretto remains. His earlier example, the Saint John Passion of 1724, included much music adapted from earlier works, but the Saint Matthew was composed almost entirely of new material. Among the Bach household it was known simply as "the great Passion." The first performance was on Good Friday, 1727, and only three subsequent revivals, with minor revisions, are known to have occurred in Bach's lifetime. The final version of the manuscript was prepared with scrupulous care, with biblical texts marked in red ink, recalling the illuminated manuscripts of a previous age, and damage to pages painstakingly repaired. This meticulous attention is an indication of the high regard Bach held for this work. In an era when musicians rarely thought about their work as surviving for posterity, Bach clearly intended his St. Matthew Passion to be the exception.

The overall design of the Passion is in two parts, with framing choruses functioning like structural pillars. Bach and Picander chose to divide the story differently from the biblical chapters, ending part one dramatically at Christ's arrest and seizure. The story unfolds in a pattern of biblical narrative followed by recitatives and arias providing commentary and contemplation on the events and their resulting emotions. The principal characters in the traditional story with solo parts, apart from the Evangelist, are Jesus, Judas, Peter, Pilate, Pilate's Wife,

First and Second Handmaidens, and First and Second Priests. Bach illuminates the words of Jesus in recitatives by supporting his words with sustained string chords, creating a "halo" effect. The only exception to this practice is when Jesus utters his final words on the cross. The strings are silent, enhancing the sense of abandonment.

Choruses serve many functions in the depiction of the Passion. They often comment on the story from a distance, like the chorus in a Greek tragedy. Sometimes the two choruses act in unison, at others they present contrasting texts. Occasionally they assume the role of the crowd, including high priests, disciples, and Jews. The opening chorus, arresting in its grandeur on musical terms alone, sets the tragic tone and lays out the theological vision of the story to come. The two choirs engage in dialogue, crying out to witness and sympathize with Christ's plight: Kommt, ihr Töchter, hilft mir klagen (Come ye daughters, [of Zion] share my mourning) is answered by Sehet, Was? seht die Geduld (See it, What? His patient love). Meanwhile, a third choir, the ripieno sopranos (our Youth Chorus) intone the chorale tune O Lamm Gottes unschuldig (O Innocent Lamb of God) in G major, attesting to Christ's innocence. Lutherans of Bach's time would have recognized this tune from the morning's service. As Michael Steinberg has written, "within one piece, Bach gathers the principal themes of the Passion: lament, the mystical union of Christ and his church, his innocence, his bearing of the cross even as he bore for others his sins, his patience, his free acceptance of death to effect redemption and reconciliation with God."

The fifteen chorales within the Passion have a special role, reaching out to include the congregation on familiar terms. Most of the chorales stand as separate movements, while being related in some way to the ongoing story, but a few are inserted within larger choral movements. Bach colors their harmonization to reflect the emotional points of the story and even the choice of keys is significant. For example, the so-called Passion Chorale, best known as *O Haubt voll Blut und Wunden* appears five times, interspersed throughout the story at points after the biblical narrative, but in a succession of different keys. The final version, just after the death of Jesus, is the most poignant, with distressing harmonic turns, such as the surprising modulation at the end on the text *deiner Angst und Pein* (thy pain and woe).

Arias provide moments of contemplation and emotional reaction to unfolding events. Bach utilizes a wide range of instrumental combinations, including some "exotic" instruments, to enhance the dramatic and symbolic aspects of the text. Here are just a few examples: Wiewohl mein Herz in Tränen schwimmt (Although my eyes with tears do flow) features oboes d'amore in rolling triplets suggesting flowing tears. In Erbarme dich (Have mercy), the sobbing motives of the solo violin represent

Peter's remorse and despair at having betrayed Jesus. The violent energy of the bass aria *Gebt mir meinem Jesum wieder* (O give me back my Lord) projects a kind of angry self-loathing, the rapid violin scales suggesting the flinging away of blood money.

Bach makes compelling use of viola da gamba, not normally a part of the orchestra. In *Geduld!* (Patience), the sharply dotted rhythms of the gamba evoke the flicking "false tongue" of a serpent; In *Komm süsses Kreuz* (Come blessed cross) the dotted rhythms of the gamba recall the image of scourging already introduced in *Erbarm es Gott!* and the plodding bass suggests footsteps faltering under the weight of the cross. In contrast to this violence, the tenor serenely accepts the burden of the cross, dipping occasionally under its heaviness (*Schwer*).

Amid the tableau of Jesus' trial, the crowd having cynically cried that Barabas should be released and Jesus should be crucified, Pilate asks, "Why, what evil has he done?" The response, an accompanied solo soprano recitative with oboes da caccia, enumerates the selfless deeds he has accomplished. In the ensuing aria, Aus Liebe (For love) the bass instruments drop out, creating an unearthly atmosphere as the soprano line entwines itself amid the dolorous flute and throbbing oboes, with long melismas on the word Liebe. It has been suggested that this rare lack of a low bass part symbolizes Jesus' imminent ascent. The resumption of the crowd's call for crucifixion in the next chorus is all the more shocking after having glimpsed this testimony of Jesus dying for love. The aria Mache dich mein Herze rein (Make thee clean, my heart, from sin), coming after Christ's death and the removal of his body from the cross, is in a soothing pastoral style enhanced by the color of oboes da caccia. The same rhythmic patterns that energized the opening chorus in a tragic vein are now turned to gentle consolation and reconciliation with Christ. Following the entombment, an accompanied recitative alternates between brief choruses and solos, offering farewells. Its final text, Mein Jesu, Gute nacht (My Jesus, Good night) sets up the final chorus, Wir setzen uns mit Tränen nieder (We sit down in tears of grief), a lullaby of grave beauty tinged with both tragedy and hope.

#### **ALLEN WHEAR**

## Main Concerts



#### **CONCERTMASTER PETER HANSON PRESENTS**

July 21 & July 28, 8:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Arcangelo Corelli

Concerto Grosso in D Major, Op. 6, No. 4

(1653 - 1713)

Adagio-Allegro

Adagio

Vivace

Allegro—Giga: Presto

Antonio Vivaldi

Concerto for Bassoon in F Major, RV 485

(1678 - 1741)

Allegro non molto

Andante

Allegro molto

Johann Sebastian Bach (1685–1750) Italian Concerto, BWV 971 (arranged for string orchestra)

Concerto Grosso No. 12 in D Minor ("La Follia" After Corelli, Op. 5, No. 12)

Francesco Geminiani

A.II.

(1687 - 1762)

Allegro di molto

Largo

Presto

#### **INTERMISSION**

Alessandro Stradella

Sinfonia "Avanti il Damone"

(1639–1682)

Concerto for Two Violins and Two Violoncellos in G Major, RV 575

Antonio Vivaldi (1678–1741)

Allegro

Largo

Allegro

Gaetano Donizetti (1797–1848) Allegro in C Major for Strings

Concert sponsor: Tim and Jenny Smucker; Spectec/TIC

Giaochino Rossini

String Sonata No. 1 in G Major

(1792 - 1868)

Moderto Andante Allegro

Tomaso Albinoni (1671 - 1751) Adagio in G Minor

Moderto Andante Allegro

Remo Giazotto (1910 - 1998)

artists: Peter Hanson concertmaster and director

Members of the Festival Strings:

Cynthia Roberts, Patricia Ahern, Marika Holmqvist, Evan Few, Adriane Post and Beth Wenstrom violin Patrick Jordan and Karina Schmitz viola Allen Whear and Ezra Seltzer cello Jordan Frazier double bass Dominic Teresi bassoon Andrew Arthur harpsichord

#### PROGRAM NOTES

"The Concertos of Corelli seem to have withstood all the attacks of time and fashion...The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn and sublime, that they preclude all criticism, and make us forget that there is any other Music of the same kind existing." — CHARLES BURNEY, 1789

Corelli's Concerti Grossi, Op. 6, were the result of years of experimentation and polishing, and represent a summation of Italian music of the seventeenth century. Published in 1714, two years after the composer's death, they served as the model for such works for years to come. Burney's statement above is proof of their iconic status, for in his time music of the past was rarely celebrated. Unlike Vivaldi and others in the next generation, Corelli did not pursue the solo concerto--perhaps because of his modest technical accomplishments on the

violin—but perfected the style contrasting a core group of soloists—two violins and a cello, called concertini—against a larger group, the ripieni. The fourth concerto is set in the most resonant of keys for stringed instruments, D major. One must imagine the acoustics of the marble palaces of Rome where Corelli served, or the Pantheon, where he is buried and where memorial performances of his concertos were held annually, to fully appreciate the aural splendor these works were designed to produce.

We know that Antonio Vivaldi was an exceptional violinist who wrote hundreds of concertos for his instrument, both for his own performance and for his pupils at the Ospedale della Pietà in Venice. Surprisingly, the instrument he favored most after the violin was the bassoon, for which he wrote at least 39 concertos. Scholars have not agreed on the reason for such an extraordinary output for this unlikely instrument. (contined on next page)

#### MONDAY MAIN CONCERT—Continued

#### PROGRAM NOTES

There is no documentary evidence of the bassoon being studied at the Pietà, although contemporary witnesses attest to its presence. One of the concertos is dedicated to a Venetian bassoonist, another to a Count Morzin who employed a court orchestra in Prague that included an outstanding bassoonist named Anton Möser. Vivaldi's concertos demonstrate a pronounced understanding of the bassoon's potential for brilliant technical effects and expressivity, qualities in abundance in the Concerto in F Major. This work's drama and lyricism evoke Vivaldi's other neglected milieu, opera. The buoyant Concerto in G Major for Two Violins and Two Violoncellos is more typical of Vivaldi's string concerto writing, and one can easily imagine it played by the girls of the Pietà. The slightly unusual instrumentation—a solo group consisting of pairs of violins and cellos alternately singing together or engaging in spirited dialogue—merits the informal designation of "double-double" concerto.

Bach's *Italian Concerto*, BWV 971, was published in 1735 as part of the *Clavier-Übung*, part two. It is considered Bach's ultimate statement on Italian concerto form, but was conceived as a solo harpsichord work without orchestral accompaniment. (You can hear Bach's original version in the Thursday Twilight concert, Bach in the Cathedral). Tonight you will hear the work in a contemporary arrangement as a concerto for violin and strings.

The folia's exact origins are the subject of much debate, but musical forms can be traced to the late sixteenth century in Portugal. Its name, signifying madness or empty-headedness, suggests an atmosphere of reckless abandon in early performances. Musically, it can be described as a platform for improvisation, with a repeated ground bass (in the key of D minor, this pattern is D-A-D-C-F-C-D-A) and a melody in triple time with a sustained second beat. With this basic but memorable foundation, endless variations are possible. In 1672 Lully wrote a definitive folia, Folies d'Espagne, which established the model for composers from Italy to England. Following Lully, one of the most famous examples is by Corelli, in the last of his Violin Sonatas, Op. 5 (1700). Francesco Geminiani, who studied violin with Corelli, later recalled a conversation about the Folia, "and heard him acknowledge the Satisfaction he took in composing it, and the Value he set upon it". Geminiani settled in England in 1714, where he produced an impressive number of original compositions, as well as his definitive treatise, The Art of Playing on the Violin. He also published a number or arrangements of Corelli's sonatas, including the Op. 5, converting them to concerti grossi.

Alessandro Stradella was a highly prolific and influential composer in a variety of genres from opera to chamber music. Although he lived and worked exclusively in Italian capitals such as Rome, Venice, and Genoa, the wide dissemination of his manuscripts in collections throughout Europe attests to the

high esteem in which his music was held. He is credited with originating the concept of the *concerto grosso* (in the context of a vocal work); Corelli was the first to publish such works but was likely influenced by Stradella. His personal life achieved mythical status because of its scandals (usually originating from ill-advised liasons) and brushes with violence, and was the subject of operas and novels in future centuries. Stradella was murdered by dagger on the streets of Genoa, apparently due to a personal vendetta.

It's unlikely that instrumental music comes to mind when one thinks of Donizetti, unless it is a fantasy or variations by some virtuoso on one of his famous operatic tunes. But there are nineteen string quartets and a handful of other chamber works in his catalogue. Like Rossini's sonatas, they seem to be mostly from his youth and were likely written for private use, possibly by his teacher and lifelong mentor Simon Mayr, who played viola in amateur chamber music parties around Bergamo. The *Allegro in C Major* is a single movement, possibly the torso of an unfinished viola quintet. (*contined on next page*)

Rossini's six *Sonate a quattro* for strings are the products of a very precocious musician and particular circumstances. For more information on their conception, see the program notes for the Friday Chamber Concert.

The twentieth-century Italian critic and musicologist Remo Giazotto is unknown as a composer, but did succeed in writing a major hit in 1958, which he titled Adagio in G Minor for Strings and Organ, on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni. Giazotto claimed to have found a scrap of a lost trio sonata by Albinoni in the Dresden State Library shortly after the war. He at first designated this piece as an arrangement, but later admitted it was his own composition and held its copyright. The phenomenal success of Albinoni's Adagio in G Minor is not to be sniffed at: it has been used in countless film and television soundtracks (notably Peter Weir's Gallipoli), as well as recordings and live performances. Whatever its provenance, this effective piece of Italian music endures because of its proven ability to move its listeners, or as Geminiani put it, to "command the Passions."

#### **ALLEN WHEAR**

## Main Concerts TUESDAY



#### INSIDE THE MUSIC—ITALIAN OPERA

July 22 & July 29, 8:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Claudio Monteverdi

L'incoronazione di Poppea (Excerpts)

(1567 - 1643)

Opening Sinfonias Scene with Consoli e Tribuni

Two sinfonias

Coro D'Amore

(Soloists: Linda Lee Jones and Christine Howlett sopranos,

Jay White countertenor)

Sinfonia

Duet: Su, Su, venere ed Amor

Coro d'amore Ritornello

Duet: Pur ti miro

George Frideric Handel

(1685 - 1759)

Agrippina (Excerpts)

Overture

Recitative and Aria: Otton, Otton/Voi che udite (Robin Blaze)
Recitative and Aria: Cade il mondo/Vieni oh cara (Peter Harvey)

Chorus: Di timpani e trombe

Christoph Willibald Gluck

(1714-1787)

Orfeo ed Euridice (Excerpts)

Dance of the Blessed Spirits

Aria: Che faro senza Euridice (Robin Blaze)

Torna, o bella al tuo consorte

#### INTERMISSION

**Wolfgang Amadeus Mozart** 

Cosi fan tutte, Act I Finale

(1756 - 1791)

Fiordiligi: Dominique Labelle Dorabella: Clara Rottsolk Ferrando: Rufus Müller Gugliemo: Peter Harvey Don Alfonso: Dashon Burton Despina: Linda Lee Jones

(concert listing continued on next page)

#### TUESDAY MAIN CONCERT—Continued

### **Giacomo Puccini** (1858–1924)

Gianni Schicchi (Excerpts)

Introduction and first scene Schicchi's Awakening Aria: *O mio babbino caro* Aria: *Addio speranza bella* 

Gianni Schicchi: Peter Harvey Lauretta: Dominique Labelle Nella: Angelique Zuluaga Zita (La Vecchia): Alyson Harvey

La Ciesca: Patricia Thompson Rinuccio: Rufus Müller Gherado: Stephen Sands Betto: Dashon Burton Simone: Jeffrey Fields Marco: Charles Wesley Evans

#### Giuseppe Verdi (1813–1901)

#### Favorite Choruses

Spuntato ecco il di d'esultanza from Don Carlo Noi siamo zingarelle from La Traviata (Soloists: Elizabeth Johnson-Knight, Paul Speiser, Tim Krol) Va pensiero from Nabucco

Vedi le fosche notturne from Il Trovatore Si ridesta in ciel l'aurora from La Traviata

artists: Festival Orchestra, Chorale, Chorus and Soloists
Paul Goodwin conductor, Andrew Megill associate conductor and director of the chorale,
John Koza assistant conductor of the chorus and director of the youth chorus

Dominique Labelle soprano Clara Rottsolk soprano Robin Blaze countertenor Aaron Sheehan tenor Peter Harvey baritone Dashon Burton baritone

#### PROGRAM NOTES

Tonight's program offers a panoramic tour of three centuries of Italian opera, from its infancy in the time of Monteverdi to its golden age of Verdi and Puccini. By the end of the sixteenth century, all of the components of "music-drama"—sinfonias, prologues, recitatives, intermedi, etc-were being used for entertainments in Italy. The genre we now call opera crystalized decisively at the turn of the century, and a significant landmark in this development was Claudio Monteverdi's Orfeo (1607) in Mantua. Monteverdi later established himself in Venice. where he directed music at San Marco and in the following years transformed all the other contemporary musical genres. The opening of Venice's first opera house in 1637 launched an opera boom readily supplied by Monteverdi and others. L'incoronazione di Poppea (1643), Monteverdi's last and greatest opera, is set in Rome, circa AD 60. It concerns the illicit liaison of Poppea, who is married to Ottone, and Emperor Nerone (Nero), who is married to Ottavia. In their passion (demonstrated by their sensuous duets) Poppea and Nerone conspire, Ottone is rejected and banished, as is Empress Ottavia, and Nerone's faithful advisor Seneca is forced to commit suicide. Poppea and Nerone are triumphantly wed and Poppea is crowned empress. Poppea is the first opera about real, rather than mythical, people and is considered the first modern opera in the sense that Monteverdi's music effectively illuminates complex human characters and emotions, even in a story fraught with moral ambiguity.

During his four year Italian sojourn, Handel absorbed all the important musical influences and ingratiated himself with the most influential and powerful figures in the Italian capitals. In 1709, he wrote his second Italian opera and what is considered his first masterpiece, Agrippina. Collaborating with the librettist Cardinal Grimani—whose family owned the theatre in Venice set for its premiere—Handel completed the work in just three weeks, although a majority of the music was borrowed from earlier works, not all of his own writing. (The composer Johann Mattheson complained that Handel had borrowed a tune from his opera Porsenna (1702) for Agrippina.) Handel's genius is not just in the quality of the music, but the application of music to the characters, their development, and the pacing of the music with the story, however ridiculous. Consider the story of Agrippina a prequel to Poppea. Upon hearing that her husband Emperor Claudius has died, Agrippina sets out to place Nero, her son by a previous marriage, on the throne. This is foiled by word that Claudius is alive, due to the heroism of Otho (Ottone), who will receive the throne as a reward. Enter young Poppea, and numerous schemes, deceptions, love triangles, etc. ensue. In the end, Otho gives up the throne for love of Poppea and Nero becomes Emperor. Agrippina was an instant success, receiving a record number of performances, the enraptured audience frequently calling out, "Viva, il caro sassone!" Not only was Handel's fame in Italy secured, but by catching the attention of numerous rich and powerful

foreigners, the groundwork was laid for his future positions in Germany and England, where his presence would ensure the dominance of Italian opera for years to come.

It would be another foreigner, the Austrian Christoph Willibald Gluck who set out to reform the Italian opera seria. Such a movement was already under way in literary circles, but Gluck brought the concept to opera, which in his view had become too dominated by singers and their florid ornamentation, and the excessive use of secco recitatives, which distracted from the clear presentation of a story. Gluck had written several opere seria in Italy, but was also influenced by Handel in England and by French opera. Orfeo ed Euridice, premiered in Vienna in October, 1762, is the first opera by anyone to have remained in continuous repertoire since its premiere. It incorporates ballet and choruses, and its recitatives are entirely accompanied by orchestra. The purposeful simplicity of Gluck's melodies is well represented in the Dance of the Blessed Spirits. Orfeo, having been reunited with his bride in Hades, defies the condition that he must not look at her, causing her death a second time. In his despair he sings the aria, Che faro, senza Euridice (What shall I do without Euridice). The chorus Torna, o bella, al tuo consorte, occurs earlier in Elysium, when Euridice is first brought to Orfeo.

Mozart had already written a dozen Italian operas when he met Lorenzo da Ponte, poet to the court theatre of Joseph II in Vienna. Their unique artistic synergy resulted in three masterpieces of opera buffa: Le nozze de Figaro, Don Giovanni, and finally Così fan tutte, first performed in Vienna in January, 1790. This was one of Da Ponte's few original libretti, although its themes and conventions have roots in many works of antiquity. Two soldiers, Guglielmo and Ferrando, are engaged to Fiordiligi and Dorabella. Their friend Don Alphonso, convinced that a woman's fidelity is not to be trusted, proposes a wager: the two will be called away on false pretenses, return disguised as strangers, and set out to seduce each other's betrothed. If successful, they would prove the opera's title, which translates roughly as "Women are like that". In the Finale to Act I, the efforts of the men, dressed as "Albanians," have so far been spurned. To gain sympathy, they pretend to poison themselves, inspiring an emotional response from the young women. The maid Despina, conspiring with Don Alphonso, impersonates a doctor and "cures" them with the use of a magnet, apparently turning the tide of the cynical experiment.

As we pay tribute to Italian opera through the centuries, it is notable that Puccini's comedic masterpiece *Gianni Schicchi* received its premiere in America. Inspired by a story in Dante's *Divine Comedy*, it is part of a set of three one-act operas collectively known as *II Trittico*, and was first heard at New York's Metropolitan Opera in 1918. (*continued on next page*)

#### **TUESDAY MAIN CONCERT—**Continued

There is perhaps no other music more evocative of romantic Italy than the aria *O mio babbino caro*, in which Lauretta implores her father to help her in her effort to wed her lover Rinuccio, or she will throw herself in the Arno.

We close with a bouquet of some of Verdi's most popular choruses. *Don Carlo* was written for the Paris Opéra in 1867, but several Italian versions soon followed. Set in the sixteenth century, the story concerns Don Carlos, Infante of Spain, and the historical events that conflict with his love for the French princess Elisabeth. The joyful chorus, *Spuntato ecco il d'esultanza* (Behold the day of rejoicing has risen) is tempered by the frightening prospect of executions of "heretics" by the Inquisition.

La Traviata was premiered in Venice in 1853. The story of the courtesan Violetta was considered scandalous at the time, and although conceived as being set in contemporary Paris-Verdi considered it "a subject of the times—the action was initially moved back to the eighteenth century. Non siamo zingarelle (We are Gypsy girls) is part of the entertainment within a glorious party scene. Va, pensiero, otherwise known as the "Chorus of the Hebrew Slaves" falls in the third act of Nabucco, Verdi's first operatic success. Since its premiere in 1842, this chorus has at various times taken on political symbolism, and was even once proposed as Italy's national anthem. One of Verdi's most famous tunes is found in the exuberant Vedi le fosche notturne, popularly known as the "Anvil Chorus" from act 2 of II Trovatore (1853), celebrating wine, women, and work. Revisiting La traviata, Si ridesta in ciel l'aurora (The dawn awakens in the sky) signals the end of a grand party and the departure of the guests. How appropriate to end our program this way; at this very moment in faraway Paris, the dawn is indeed awakening.

#### **ALLEN WHEAR**

## Main Concerts WEDNESDAY



#### LA SERENISSIMA

July 23 & July 30, 8:30 pm, Carmel Mission Basilica 3080 Rio Road, Carmel

Traditional Plainchant | Terribilis est locus iste

Giovanni Gabrieli In ecclesiis (1554/57–1612)

Michael Praetorius In dulci jubilo (Verse I)
(1571–1621)

Claudio Monteverdi (1567–1643)

Beatus vir (from Selva Morale et Spirituale)

Heinrich Schütz Saul, Saul, was verfolgest du mich (1585–1672)

Claudio Monteverdi | Sestina (Lagrime d'amante al sepolcro dell'amata) (1567–1643)

Johann Hermann Schein Die mit Tränen säen, SWV 378 (1586–1630)

Johann Sebastian Bach (1685–1750) Komm, Jesu, komm, BWV 229

Sven-David Sandstrom (b. 1942) Komm, Jesu, komm

artists: Members of the Festival Orchestra, Andrew Megill conductor

Emlyn Ngai and Joseph Tan *violin*Margaret Jordan-Gay *cello*Bruce Moyer *double bass*Robert Farley, Michael Laird, Leonard Ott *cornett* and *trumpet*Bruce Chrisp, Sue Mudge, Wayne Solomon *sackbut*Dan Swenberg and John Lenti *theorbo*Keenan Boswell *organ*Michael Beattie *harpsichord* 

#### WEDNESDAY MAIN CONCERT—Continued

#### PROGRAM NOTES

Because of Johann Sebastian Bach's unmatched genius, we sometimes tend to view his work as something that stands outside of human history. And although the profundity of the great passions and the B Minor Mass are in some sense sui generis, many features of Bach's musical language are a direct result of his being located in a specific the time and place. One of the most important influences on Bach's compositional style was music of Italy, especially the work of a small circle of composers who lived and worked in Venice around 1600 (our concert's title, "La Serenissima", comes from a common nickname for Venice). These artists, including Giovanni Gabrieli and Claudio Monteverdi, saw themselves as musical revolutionaries, striving to bring a new level of drama into music. They did this in two complementary ways: they emphasized the supremacy of textual ideas over abstract musical architecture; and they exploited the dramatic potential of using two (or more) contrasting performing ensembles within the same piece. These developments led to the creation of new genres (opera, oratorio, and concerto grosso), which would become the arenas for many of Bach's greatest works (the Passions and the Brandenburg concerti, for instance).

Tonight's program presents works by the great Venetian composers Gabrieli and Monteverdi, and explores how their musical innovations travelled to Germany, eventually influencing the music of Bach. Giovanni Gabrieli served as music director for the great cathedral in Venice, San Marco. It was probably at least partially the unique architectural and acoustical properties of San Marco that led Gabrieli (and his predecessor, Adrian Willaert) to experiment with dividing their singers and instrumentalists into small groups and placing them around the sanctuary. The experience of hearing a work like In ecclesiis for the first time must have been electric. The opening sounds of the motet, a single voice intimately singing the opening words over the accompaniment of a few instruments, gives no hint of the grandeur to come, a monumental eruption of music pouring forth from four separately spaced choirs, a total of fourteen individual lines. Gabrieli further enhances the drama of the work by varying the make-up of each choir. Some are purely vocal, some have brass instruments, some strings; some are made up of soloists, and others of multiple players and singers per part (many of the decisions as to who sings or plays which part are actually left up to the performer).

It is no wonder this dramatic approach to music entranced visitors to the city, including two of the most influential German musicians of the early seventeenth century. Michael Praetorius wrote many works in the Venetian polychoral style, including a monumental setting of the Christmas hymn *In dulci jubilo*. Just as Gabrieli did in *In ecclesiis*, Praetorius Iulls the listener into quietude by giving the first words to a solo voice, ensuring that the entrance of the full forces, deployed into five different choirs (including a choir of trumpets!) would be even more spectacular.

Gabrieli's successor at San Marco was Claudio Monteverdi. Monteverdi continued the Venetian *cori spezzatti* (or "broken choirs") tradition of spatially deploying multiple performing ensembles. Monteverdi took the idea of dramatic contrast one step further, increasing the complexity of the music and offering moments of more virtuosic solo singing to offset the grand, pillar-like sections for all the performers. Every twenty or thirty seconds a new texture and color emerges. Monteverdi used this "mixed concertato" style for the psalm settings in his famous *Vespers of 1610*, and again for a series of psalms published in a 1640 anthology which included the beautiful *Beatus vir* on tonight's program.

Heinrich Schütz studied the new Venetian polychoral style firsthand. He visited Venice twice, first as a young man, when he came to study with Gabrieli, and again at the end of his career, when, as Germany's most admired composer, he came to meet another aging master, Claudio Monteverdi. Following each visit to Italy, Schütz published works reflecting the influence of the Venetians: a monumental anthology of psalms after his studies with Gabrieli, and a more sophisticated set of mixed concertato pieces after his encounter with Monteverdi. Saul, Saul, was verfolgest du mich? comes from the later period. It sets one of the most dramatic Biblical stories. Saul of Tarsus has been zealously persecuting the new Christians, when on the road to Damascus he is struck blind and hears the voice of God asking him "Saul, why do you persecute me?" Schütz uses the Venetian techniques of spatial separation and contrasting vocal forces to paint these words, including using pairs of voices (and pairs of instruments) as God's voice, giving him a super-human range. The work ends with the accusing question still hanging in the air—a sure sign of Schütz's skill as a dramatic composer.

German baroque music owes another debt to the music of Monteverdi and his Italian contemporaries. In addition to composing massive multi-choir works, Monteverdi also wrote a series of breath-takingly beautiful madrigals, secular works originally intended for performance by ensembles of soloists. Although the sound of these intimate works could not be further from the monumental polychoral psalms of Gabrieli, they share a love of dramatic contrast. In the madrigal, however, the contrasts (of texture, harmony, speed of motion, tessitura) were used in service of painting a text as evocatively and explicitly as possible. Monteverdi wrote nine books of madrigals, filled with masterpieces of the genre, but none are more beautiful than the cycle of six madrigals entitled either Sestina (after the unique poetic form of the work) or Lagrime dell'amante al sepolcro d'amata (Tears at the tomb of the beloved). This cycle will be followed by an example of a northern composer adopting the techniques of the madrigal to a German sacred text: Die mit Traenen saen by Johann Hermann Schein. Notice the "madrigalisms" (evocative text-painting) of the words Traenen (tears) and Freuden (joy).

By the end of the Baroque, these twin Italian innovations (*cori spezzatti* and madrigalesque text-painting) had been thoroughly absorbed by German composers, including Bach. His works resound with Venetian influence, including polychoral writing in the *B Minor Mass* (*Sanctus* and *Hosanna* and the *St. Matthew Passion*) and text-painting in virtually all of his vocal works. The Italian influence is probably never stronger than in Bach's motets. *Komm, Jesu, komm,* like most of the motets, is for double choir, and uses the inherent drama of the separated performing ensembles to create the sense of call-and-response (or call-and-no response yet!) inherent in the opening text. The work is also replete with examples of dramatic text painting (madrigalisms), such as the setting of *Ich sehne mich* (I long for) *Nach deinen Frieden* (After your peace), and *der saure Weg* (the bitter way).

The influence of the Venetian masters reaches past Bach of course, as does the influence of Bach himself, and we close tonight's concert with a contemporary work that owes much to these earlier musical giants. The Swede Sven-David Sandstrom is one of today's most admired composers of choral music, and he has re-set the texts of all of Bach's motets, including Komm, Jesu, komm--not so much in a spirit of competition, but of homage. Just as Bach's late baroque masterpiece draws on the stylistic revolution of his Venetian musical ancestors, so too Bach's works continue to influence composers today.

#### **ANDREW MEGILL**

## Main Concerts



#### MANDOLIN MAGIC

July 24 & July 31, 8:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Antonio Vivaldi (1678–1741) Concerto for Two Violins in A Minor, Op. 3, No. 8, RV 522 (transcribed for two mandolins)

Allegro

Larghetto e spiritoso

Allegro

Jacob do Bandolim

Diabinho Maluco

(1918–1969) Johann Sebastian Bach

Organ Duets from Clavierubung III arranged for two mandolins

(1685–1750) Bulgarian Folk Tune

Gankino

Raffaele Calace

(1863 - 1934)

Marziale, from Concerto No. 1, Op. 113

Arr. Mike Marshall (b. 1957)

Traditional Fiddle Tune Medley

#### INTERMISSION

Antonio Vivaldi

Concerto for Solo Mandolin in D Major, RV 93

(1678 - 1741)

Allegro

Largo

Allegro

Antonio Vivaldi (1678–1741) Concerto in D Minor for Oboe and Violin, BWV 1060

(transcribed for two mandolins)

Allegro

Adagio

Allegro

Traditional

Elzic's Farewell

Johann Sebastian Bach

Prelude from Partita No. 3 in E Major, BWV 1006 (Mike Marshall Arrangement)

(1685 - 1750)

Italian

Graziella (Ferucci)

Mike Marshall (b. 1957)

The Gator Strut

Jacob do Bandolim (1918—1963) Santa Morena

artists: Caterina Lichtenberg and Mike Marshall guest artists

Members of the Festival Strings: Edwin Huizinga and Johanna Novom *violin* Nancy Lochner *viola* Timothy Roberts *cello* Derek Weller *double bass* Yuko Tanaka *harpsichord* 

#### PROGRAM NOTES

In 1711 Vivaldi published a collection of twelve violin concertos entitled l'Estro armonico (roughly translated as "The Harmonious Inspiration") that had a significant impact on the concerto form throughout Europe. The twelve works are comprised of three each of solo, two violin, and four violin concertos and their range of style, technical bravura, and emotional depth is staggering. They attracted the attention of J.S. Bach, (who was already aware of the works in manuscript) even in his relative isolation, and he made transcriptions for keyboard of half a dozen from this set. What influenced composers foremost about Op. 3 was Vivaldi's definitive statement on the ritornello style, the structure formed by alternating strong, concise and memorable statements from the orchestra with contrasting episodes by the soloist(s). This is evident from the opening Allegro in one of the most popular of the concertos in l'Estro armonico. Concerto No. 8 in A Minor for two violins. The Larghetto e spiritoso is really a duet aria with an operatic character. The orchestra provides the brief introduction and closing sections in stark unison, establishing a ground bass with a signature rhythm that runs throughout the movement, as the soloists sing and discourse with one another.

The sweeping final *Allegro* has wonderful dynamic contrasts in the tutti sections and remarkable variety in the solo episodes. Some are elliptical, some more extended, but most striking is one of the last, a soulful aria for the second player, marked *cantabile solo e forte*, while the first player accompanies piano with lightly undulating sixteenth notes, the orchestra even softer. This inspired Alfred Einstein's remark, "It seems as though doors and windows are opened in a majestic hall, to greet untrammeled Nature: a proud and finely pathetic trait, as yet unknown to the century; the call of the freeman of the world."

The Neapolitan mandolin was highly popular throughout Europe in the latter half of the eighteenth century. Its accessibility made it popular with amateurs and professionals alike, and it attracted composers as diverse as Vivaldi—who wrote concertos for one and two mandolins—Beethoven, and Mozart, as found in Don Giovanni's seductive aria *Deh, vieni alla finestra*. The instrument experienced a decline in the early nineteenth century, although its cultivation remained strong in southern Italy. (continued on next page)

#### THURSDAY MAIN CONCERT—Continued

#### PROGRAM NOTES

One of the leading figures in restoring the Neapolitan mandolin to the international stage was Raffaele Calace. Calace came from a family of noted mandolin players and makers in Naples, and his father founded the original Atelier Calace there in 1825. Along with his brother Nicola he continued the family workshop for some time. Raffaele achieved international fame as a soloist—earning him the sobriquet "Paganini of the mandolin"—and composer, writing nearly 200 compositions for his instrument as well as an important method book. He contributed to improvements on the instrument such as an enlarged sound box and an extended fingerboard that increased its range. The Atelier Calace in Italy has continued through the generations and is still active in mandolin making today, currently run by Raffaele's grandson. Calace's ambitions for his instrument are realized in his Concerto No. 1, Op. 113, with its great romantic gestures that reflect the music of Italy's opera houses at the turn of the century, and its virtuosity at the service of expressivity.

Bach's *Concerto in D Minor*, BWV 1060, is also known as a concerto in C Sinor for two harpsichords. Although the original was lost, it survived in keyboard form from the Leipzig period, but scholars generally agree that its original instrumentation was for the oboe and violin. Originally dating from Bach's Cöthen period, it shows the influence of Vivaldi's ritornello style but with more complex bass lines and ample evidence of Bach's contrapuntal skill in the outer movements. The *Adagio* is the most Italianate of the movements, with its lyrical duet between the soloists and its lilting rhythms giving a hint of a *siciliano*.

#### **ALLEN WHEAR**

My love for traditional American music styles goes back to my teenage years growing up in Central Florida. I was a member of a bluegrass group at that time organized, by my first teacher, called the Sunshine Bluegrass Boys. We performed at most of the big Bluegrass festivals in the South and it was there that I cut my teeth on traditional music. The all day and all night jam sessions where you learned tunes by and from the old guys around the campfires and motor homes was an amazing experience for a young lad who was not actually from the South. It was a wonderful entree into this deep tradition and I am forever thankful for what it has brought to all of the other music that I have explored since those days: a great technical foundation, an appreciation for tradition and the roots of the music, and a clear idea of where this music might be heading in the future.

I was surprised to learn that Brazil also has as long mandolin tradition going back to the late nineteenth century when the Italian immigrants came here as well as to many other Latin American countries. Of course the music took a completely different turn in each of these places and the way that the mandolin developed reflects those differences. I first heard the great Brazilian mandolinist/composer Jacob do Bandolim in 1979 when I moved to California. I was shocked at the melodic and rhythmic complexity of the music. I loved it but of course did not quite understand it until my first visit to Brazil in 1995. Hearing the music live in little cafes and bars and seeing the musicians interact with each other really helped clarify it for me and lit a spark that has continued to burn since those early days. I returned home with many cd's and scores and began a long journey of discovery that has not wavered. I have a Brazilian choro group called Choro Famoso which is dedicated to performing this wonderful musical style. To my surprise, it seems that Caterina began playing Brazilian Choro music as well around the same time. So it seems that the entire mandolin world was ripe to pick this delicious musical fruit from Brazil.

#### MIKE MARSHALL

## Main Concerts



#### **ITALIAN SYMPHONY**

July 25 & August 1, 8:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Johann Sebastian Bach

Singet dem Herrn ein neues Lied, BWV 225 (Instrumental Setting)

(1685 - 1750)

Singet dem Herrn

Aria and Choral: Wie sich ein Vater erbarmet

Lobet den Herrn in seinen Taten.

Arcangelo Corelli (1653–1713)

Concerto Grosso Op. 6, No. 3 in C Minor (for Strings, Winds and Continuo)

Largo

Allegro—Adagio

Grave Vivace Allegro

Giaochino Rossini (1792–1868) Semiramide Overture

#### INTERMISSION

Felix Mendelssohn (1809–1847)

Symphony No. 4, Op. 90 in A Major ("Italian")

Allegro vivace Andante con moto Con moto moderato

Presto and Finale: Saltarello

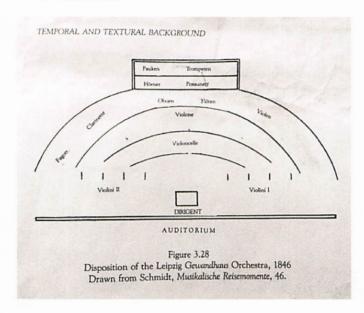
artists: Paul Goodwin conductor, Festival Orchestra

#### FRIDAY MAIN CONCERT—Continued

#### PROGRAM NOTES

"The orchestral arrangement in this admirable hall is so good, communication between the conductor and each member of the orchestra is so easy and the players, besides being capital musicians, have been trained by Mendelssohn and David to such a pitch of discipline and concentration that two rehearsals sufficed for putting on a long programme."

**HECTOR BERLIOZ, 1843** 



Tonight we will be performing the Mendelssohn *Italian Symphony* in a very unusual and revealing orchestral formation. I will recreate the orchestral seating plan that Mendelssohn himself used in concerts when he took over as conductor of the Leipzig Gewandhaus orchestra two years after he composed this piece and that was considered a very successful formation at the time for symphonic repertoire. This formation is completely different to the standard formation used today. Note that the first and second violins are divided and on opposite sides to the normal, the cellos with the basses behind them are in a line in the middle of the orchestra and that the violas, oh, and where are the violas? They are on the right hand of the stage opposite the bassoons and clarinets. The oboe and flute positions are also reversed!

- 1. With the second violins facing outwards you hear more clarity and presence from the main accompaniments.
- 2. With the first violins facing inwards you get just as much sound from them, but with a sweeter more covered sound.
- 3. With the cellos and basses in a line in the middle you get a more solid grounding of the music, with the benefit that the top and bottom parts of the orchestra are directly facing each other, helping to create very good ensemble and communication.

- 4. The violas to one side are no longer the "glue" in the middle of the orchestra, but more of an independent solo line.
- The bassoons and clarinets are no longer the "back row" players of the woodwinds, but further forward and therefore more independent and soloistic.
- The oboes and flutes changed around mean that they play away from each other rather than together, once again creating a more soloistic sound.

All in all, I find we lose a "homogenous" sound, but gain a more vivid, separated, and soloistic sound, obviously one that Mendelssohn liked very much himself, as did Berlioz, David (violinist Ferdinand David), and all that experienced it in the wonderful concert hall in Leipzig that was really quite similar in shape and size to our own Sunset Theater.

I have also included in tonight's concert two other unusual formations. Firstly, you will hear the Bach Motet, Singet dem Herrn, for the first time in a purely orchestral version. It is known that in Bach's day there were performances of his motets with voices and instruments doubling, which was quite common in such choral pieces. We know for instance, that in his motet Der Geist Hilft, there are extant orchestral parts that Bach himself used in performance of that piece. It is therefore in this manner that I use orchestral parts in Singet dem Herrn and assure you that there is not one note missing from the vocal parts. My only unusual departure is to leave out the vocal parts altogether! I think that by doing this you will hear the piece in all its genius from a new angle and hear many elements that you had not known were there, so highlighting other aspects of Bach's art. Secondly I will be presenting the Corelli Concerto Grosso in an expanded "Big Band" version with large string forces and woodwinds doubling. There are contemporary accounts of Corelli directing performances of his pieces in Rome with more than 100 musicians. I can't match that, but will certainly strive to recreate the grandeur that this concept brings to the humble concerto grosso.

#### PAUL GOODWIN

While elsewhere in our festival you can hear examples of Rossini's very first music, (String Sonatas, Monday main concert and Friday chamber concert) in Semiramide Overture, twenty years later, he was at the height of his powers. The opera was premiered in Venice in 1823 and would be his last offering to the Italian stage before settling in Paris. Unlike many previous overtures that have no musical connection to the opera that follows, the overture to Semiramide, like his even more famous William Tell, uses material from the opera to which it is attached and is more of an integrated prelude. This is also one of Rossini's longest and most ambitious overtures. An extended introduction offers fragments of crescendos and shocking chords and a pastoral horn chorale. This all precedes a sonata-form Allegro section, starting with a scurrying theme in the violins. Enjoy the brilliant touches of orchestration, such as the repeat of the main theme, doubled by the piccolo and decorated with effervescent woodwinds. A march-like second theme sets up one of Rossini's trademark long crescendos. Once one of those crescendos gets under way, resistance is futile!

In 1829 Felix Mendelssohn embarked on a Grand Tour of Europe, to "refine and cultivate his own taste." He had already attained a classical education from the best tutors available, in addition to a rigorous musical training. At twenty, he already had a large portfolio of compositions—including masterpieces such as the *Overture to A Midsummer Night's Dream* and the *Octet*—and had accomplished one of his most significant contributions to music, the revival of Bach's *St. Matthew Passion* in Berlin.

This Grand Tour, financed by his wealthy father, stretched over three years and ranged from Scotland through France and Italy. It is well documented in letters, drawings, and paintings by the multi-talented Mendelssohn. Having received a gift of Goethe's *Italian Travels* from the author, he wrote, "Everything [Goethe] describes I exactly experience myself, so I am pleased." Moved by the great works of art and the landscape, he was less impressed by the music making: "The orchestras are beneath contempt."

In Rome, Mendelssohn made sketches for an A Major symphony, already conceived as *Italian*, but it was a commission from the Philharmonic Society of London that brought it to fruition. He had recently found inspiration for his *Hebrides Overture* and *Scottish Symphony* in the north, and the *Italian Symphony* was completed in time for its successful premiere in London in May, 1833.

Like a curtain thrown open to Roman sunshine, the *Allegro* begins abruptly. Lightness and clarity of form prevail and momentum never slackens through its driving principal theme-propelled by staccato woodwinds--through the lyrical second

theme in the clarinets. In the development section, a martial theme is given fugato treatment. This gradually winds down to a suspenseful low point. A sustained note in the oboe serves as the light at the end of the tunnel, preparing the way for a joyful recapitulation.

The Andante con moto is often described as a processional, perhaps of the type Mendelssohn witnessed in Rome, akin to Berlioz' March of the Pilgrims from Harold in Italy. While the modal melody resembles liturgical chant, the walking bass line recalls the armed men in Mozart's Magic Flute. It has also been suggested that the tune quotes Zelter's setting of Goethe's Es war ein König in Thule, and this was Mendelssohn's way of paying homage to both of those cherished mentors who had died within weeks of each other in 1832.

The elegant *Menuetto* looks back to the previous century, but with a romantic sensibility. Its relative calm seems calculated to contrast with the frenetic finale to come. The fanfares of the trio section recall the fanciful world of *A Midsummer Night's Dream*. From Italy, Mendelssohn wrote to his sister Fanny, "The *Italian Symphony* is making great progress. It will be the jolliest piece I have ever done, especially the last movement." The finale is the most overtly Italian, a *Saltarello* being a leaping folk dance Mendelssohn may have witnessed during Carnival season. A slithery theme in triplets introduced as a fugato in the development suggests the even wilder *tarantella*. Inevitably, these dances combine in orgiastic fury, propelled by long crescendos and infectious momentum.

### Best of the Fest



August 2, 7:30 pm, Sunset Center Theater San Carlos and Ninth, Carmel



Join us on the closing night of the Festival for the beloved tradition, Best of the Fest. After the concert, please join us on the terrace for a champagne reception.

Paul Goodwin conductor

Andrew Megill associate conductor; director of the chorale

John Koza associate conductor of the chorus; director of the youth chorus

Festival Orchestra, Chorale, Chorus,

Youth Chorus and Soloists

Concert Sponsor: The Past Presidents of the Carmel Bach Festival Board



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July 3 - August 16
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gtmf.org

FILL YOUR SUMMER WITH MUSIC!

## Chamber Concerts TWILIGHT CONCERT—WEDNESDAY

#### A BACH PRELUDE

July 16, 5:00 pm, Church in the Forest 3152 Forest Lake Road, Pebble Beach

Johann Sebastian Bach

Partita in D Minor for Solo Violin, BWV 1004

(1685 - 1750)

Allemande Courante Sarabande Gigue

Ciaconna

artist: Cynthia Roberts violin

David Lang (b. 1957) Little Match Girl Passion (2007)

artists:

Rebecca Mariman soprano Kathleen Flynn alto Andrew Megill tenor Avery Griffin bass

Telemann's godson Carl Philipp Emmanuel Bach wrote of his father that "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly...He understood to perfection the possibilities of all stringed instruments. This is evinced by his solos for the violin and for the violoncello without bass." Composed around 1720 in Cöthen, J.S. Bach's Sei solo a Violino senza Basso accompagnato consists of six works: three sonatas and three partitas. The three partitas (a term synonymous with suite) all include the traditional French dance suite movements-allemande, courante, sarabande, gigueusually anchored by a prelude. In the second partita, Bach forgoes a prelude, instead concluding with the monumental Ciaconna. The Allemande (German) is a moderate dance in duple meter, with a short upbeat. The Courante is derived from the French courir (to run) and is in quick triple time. This Courante is further energized by triplets and dotted rhythms. The Sarabande is a slow and stately dance of Spanish origin in triple meter, with a characteristic emphasis on the second beat. Bach's intricate knowledge of the violin made possible the illusion of multiple voices, at times requiring the use of two, three, and four-part chords. The Gigue is derived from the Irish jig, of course, and is in this instance set in a lively compound meter (12/8).

The Ciaconna, perhaps the crowning glory of the entire string literature, anchors the D minor partita. The chaconne, as it is more often called, is a dance of Spanish origin usually consisting of variations on a repeated bass line in triple meter. In this work, Bach's grand architectural scheme encompasses multiple variations on a ground bass in a kind of arch form, the keystone of which is an extended episode in D major. Brahms, who made a transcription of the Ciaconna for solo piano, wrote: "The Chaconne is in my opinion one of the most wonderful and most incomprehensible pieces of music. On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."

#### ALLEN WHEAR

In 2008, a new work by David Lang, a New York composer (and co-founder of the Bang On A Can Festival), came out of nowhere to win the Pulitzer Prize for music. One of the jurors, Tim Page (author and former Washington Post music critic) said at the time, "I don't think I've ever been so moved by a new, largely unheralded composition as I was by David Lang's Little Match Girl Passion, which is unlike any music I know."

When I first discovered the work, I had a similar reaction. It is evocative, powerful, and beautiful, and a masterful setting of the familiar Hans Christian Andersen story, with colors ranging from icy cold (the chattering of teeth, the austerity of a winter's night) to warm and resplendent. It was originally written for four vocalists who play percussion as they sing, although Lang has since re-arranged the work for chorus.

The structure of the *Little Match Girl Passion* is inspired by Bach's *St Matthew Passion*. Both works take a familiar narrative (the gospel of Matthew, or the Andersen story) and interrupt it with other texts which serve as reflections or meditations on the main story. In Bach's case, the interpolations are poetry newly written by his librettist, Picander, or the words of beloved Lutheran hymns. Lang uses the same texts, translated into English, to reflect on the story of the match girl.

#### ANDREW MEGILL

## Chamber Concerts CANDLELIGHT CONCERT—SUNDAY



#### BEETHOVEN'S BLOCKBUSTER

July 20, 8:30 pm, All Saints Church Dolores and Ninth, Carmel

Franz Schubert

String Quartet No. 1, D. 18

(1797-1828)

Andante-Presto Vivace

Menuetto

Andante

Presto

Ludwig van Beethoven (1770–1827)

Septet in E-flat Major, Op. 20

Adagio; Allegro con brio

Adagio cantabile

Tempo di minuetto

Tema con variazioni: Andante

Scherzo: Allegro molto e vivace

Andante con moto alla marcia; Presto

#### artists:

Ginger Kroft clarinet
Christoper Cooper french horn
Dominic Teresi bassoon
Peter Hanson and Cynthia Roberts violin
Patrick Jordan viola
Allen Whear cello
Jordan Frazier double bass

Franz Schubert is the quintessentially Viennese composer of the classical era. Unlike Mozart, Haydn, and Beethoven, he was actually born in Vienna and almost never set foot outside it. It is but a leisurely walk from the house in which he was born to the house in which he died. Living in the shadow of Beethoven, he achieved neither the patronage nor the acclaim of other masters in his city, despite a loyal and ardent following among his circle. His masterpieces of instrumental music were for the most part ignored until decades after his death. Schubert's early musical training came from his schoolteacher father, an amateur cellist who formed, along with young Franz and his two brothers, a family quartet. It was for this domestic group that Schubert's first chamber music was composed.

Schubert's first string quartet was written in 1810, the same year as Beethoven's mighty Op. 95. Far from being an imitation of the quartets of Haydn or Mozart that would have been the staples of the household repertory, this work already demonstrates Schubert's originality and willingness to experiment. An *Andante* in C minor serves as a dramatic introduction to the *Presto vivace*, related by motives that are accelerated and transformed from duple to triple meter. The *Menuetto* captures the graceful spirit of Viennese *gemütlichkeit*. A songlike *Andante* precedes the energetic finale *Presto*—full of bold contrasts and dramatic pauses—and young Schubert even takes a stab at fugal writing.

Beethoven's *Septet* was completed in 1799 and received its first public performance the following year on April 2 at a benefit concert in Vienna's Burgtheater. This event—which also unveiled his *First Symphony and First Piano Concerto*—was called an *Akademie*, and represented an important step in Beethoven's growing reputation in the musical capital.

The Septet can be said to straddle two centuries, both chronologically and in spirit. Written in the light, divertimento style for which Mozart was so well known, it also hints at Beethoven's future symphonic ambitions. The divertimento, or serenade (beautiful examples of which can be heard in Saturday's Viennese Matinee) was customarily intended for entertainment rather than deep emotional involvement. Wind instruments were usually featured, especially when such music was intended for outdoor functions. Beethoven satisfied that tradition by creating one of his most accessible and beloved works. It would prove to be his last chamber work with wind instruments, although his experience with them would forever enrich his orchestral writing.

The Septet's *Adagio* introduction serves to establish the E-flat major tonality of the work and to give a foretaste of the instrumental colors to follow. The violin serves up a half-step motive that is essential to the entire piece; most of the themes in the various movements feature some form of this interval.

The Allegro con brio is in sonata form, but with a relatively brief development section, in keeping with the relaxed spirit of the divertimento. The brief three-note phrase linking sections of the movement recalls the opening Adagio. The lovely Adagio cantabile exploits the lyrical qualities of the clarinet. So natural is its inclusion in the septet that one forgets what a relative novelty this instrument was at the time. Scarcely a decade had passed since the appearance of Mozart's sublime music for this instrument. Beethoven borrowed the theme for his Tempo di minuetto from his own unpublished Piano Sonata in G Major; it would appear several years later as Op. 49, No. 2.

The simple theme of the next movement, *Tema con variazioni*, was once believed to be a popular Rhenish song, but that theory has not held up. Each of the instruments is given its chance to shine, upholding Beethoven's promise to his publisher that all of the instruments in this work were *obbligato*. As he stated, "I cannot write anything which is not obbligato, as I came into the world with an obbligato accompaniment." Just as the *Menuetto* seems to be a final, polite nod to the eighteenth century, the *Scherzo* looks to the future. It would prove to be Beethoven's preferred form in all of his subsequent instrumental works. The somber *Andante con moto alla marcia* serves as an effective foil for the exuberant *Presto* finale. At its climax, the violin breaks into a brilliant solo cadenza, inviting the rest of the ensemble back with a little scale of the trademark half-steps.

The Septet was in instant and enduring success—a blockbuster—so much so that it would later become a source of irritation to Beethoven, who would have preferred his more progressive works to be accepted. Decades later he would remark, "Damn that work; I wish it could be burned." But Haydn, who had been wary of some of Beethoven's more adventuresome tendencies, thought highly of the septet. According to Donald Tovey, it was perhaps "the only work of Beethoven's which earned Haydn's unqualified and enthusiastic praise."

## Chamber Concerts MORNING—MONDAY



#### **ALL BACH ORGAN RECITAL**

July 21 & July 28, 11:00 am, Carmel Mission 3080 Rio Road, Carmel

Johann Sebastian Bach (1685–1750) Toccata and Fugue in F Major, BWV 540

Contrapunctus I a 4, BWV 1080/1 (from Die Kunst der Fuge)

Contrapunctus V a 4, BWV 1080/5 (from Die Kunst der Fuge)

Partite diverse sopra il Chorale: 'Sei gegrüßet, Jesu gütig', BWV 768

Canon alla Duodecima in Contrapunto alla Quinta, BWV 1080/17

(from Die Kunst der Fuge)

Contrapunctus VIII a 3, BWV 1080/8 (from Die Kunst der Fuge)

Toccata & Fugue in D Minor, 'Dorian', BWV 538

artist: Andrew Arthur organ

This concert is dedicated to the memory of Barbara Amend, a long-time Carmel Bach Festival supporter and volunteer, who had a particular passion for organ music.

From her sons, Scott Amend and Michael Amend, and her sister, Susan DuCoeur.

The celebrated Toccata in F Major, dating from 1712-17 and lasting some 438 bars(!), is J.S. Bach's longest surviving organ movement. Its epic structure combines a lengthy triple-time introduction with an Italianate concerto movement; above both tonic and dominant pedal-points, Bach develops a relentlessly energetic two-part canon which each time bursts forth into a virtuoso pedal solo based upon the earlier canonic material. The concerto section alternates four tutti and three solo sections, the latter of which are actually trios, also based on motifs from the afore-mentioned canon. The work's large pedal range (up to high F) is striking and indeed unique in Bach's output—a fact which has led to speculation that the piece may have been written in 1713 for the organ in Weissenfels which possessed this range. The partnering Fugue, albeit a double fugue, appears relatively modest in scale by comparison. Dating from 1712-13 it probably originated as a separate work though it was already found joined together and copied as a pair with the Toccata by 1735 (i.e. during Bach's lifetime). The two contrasting subjects are each worked out independently prior to their combination, at which point the instrumental quality of the second theme provides a dance-like vitality to the initial stile antico subject whose long, expressive chromatic lines present, despite their cantabile quality, an air of seriousness to the key of F major.

"The Art of Fugue has long been one of the most fascinating yet vexing objects of Bach research."

CHRISTOPH WOLFF

To the performer, likewise, the work brings many questions and challenges; comparison of the two principal sources, the autograph manuscript and the original print (the latter supervised by Bach himself until his death), presents as many conundrums as it does clarifications. One can never be sure of the 'correct' order in which to play the movements, nor of Bach's intended instrumentation. The incomplete final fugue provides a further quandary, depriving performer and listener alike of a satisfactory conclusion to this monumental work and upsetting that seemingly perfected balance of cerebral structure and emotional affect which elsewhere pervades the composer's music. It is not without difficulty then that one contemplates a 'complete' performance of The Art of Fugue. But the very notion of performing a complete collection such as this in one sitting is more of a nineteenth-or twentieth-century concept and it is unlikely that Bach or his contemporaries would have had any such preoccupation. It is known that Bach owned a copy of Frescobaldi's keyboard publication Fiori Musicali from 1714 onwards and the close influence of the Italian composer and of this collection in particular upon The Art of Fugue is unmistakeable. Both publications were printed in 'open' score and their shared notation in 'mensural' values (in the printed edition of The Art of Fugue they are double those of the autograph) appears to have been important to Bach. It is even possible that the use of 'B.A.C.H.' as the third subject of the final unfinished contrapunctus in The Art of Fugue was intended to mirror Frescobaldi's implied musical 'signature' at the end of Fiori Musicali. More important, however, is the

similarity between the two composers' technical treatment of their musical material, namely the inversion, augmentation and diminution of subjects and the contrapuntal combination of multiple themes within individual movements.

Aside from the momentous Passacaglia, BWV 582, J.S. Bach wrote five other sets of variations for the organ (BWV 766-770) all of whose themes are those of Lutheran chorale melodies. Bach retained the Italian term for these chorale variations and, according to the surviving copies, described them as partite diverse. The individual movements within each multi-movement work are headed either Partita or Variatio and numbered consecutively. They all open with a typically strong harmonisation of the chorale melody and are followed by a 'suite' of movements exemplifying different figurative models, many of which suggest influence from the earlier North German organist-composer Georg Böhm. Of these socalled Chorale-Partitas, 'Sei gegrüßet, Jesu gütig', BWV 768 stands out as a masterpiece. Although a relatively early work (dating from between 1710-1714), the extraordinary maturity of the composition belies the composer's youth. Indeed, it is considered by many to be one of the highlights of his entire compositional output for the organ. Throughout the variations, Bach employs a seemingly inexhaustible variety of rhythmic figurations and affects. The rich harmonic tension that builds throughout the work, combined with the opportunity to show off so many contrasting colours of the organ, explains why it continually satisfies both player and listener alike. Until recent years, attempts to link the Partita to the chorale text itself proved unsuccessful. However, another chorale text (also primarily concerned with the Passion of Christ and the Eucharist), 'O Jesu, du edle Gabe', appears in the 1681 hymnbook of Weimar, sung to the same melody as 'Sei gegrüβet'. It has been suggested that each of the ten verses of this hymn relate specifically to each variation of the partita, the final five-part chorale ('Variation 11'), thus being considered a conclusion to the complete work. Whilst in the absence of a surviving autograph manuscript (and therefore, a definitive title) this research must remain speculative, it does at least offer a convincing hypothesis for why Bach seems to have gone out of his way to provide such a catalogue of variation techniques.

The Toccata and Fugue in D Minor, BWV 538, dating from the same period as the Toccata in F Major, has become known as the 'Dorian', a name (pointing to the use of the Dorian mode) which it carries unjustly. The Toccata is a beautiful example of the Italian Concertato style in which tutti and soli alternate in a splendid monothematic dialogue. With the exception of Bach's concerto transcriptions, it is his only organ work in which authentic manual changes are directly related to the structure (mirroring the Italian Concerto, BWV 971 for solo harpsichord). This virtuoso movement contrasts greatly with its partnering alla breve Fugue, whose noble, serious, yet almost lyrical theme provides the foundation for a contrapuntal masterpiece of enormous stature and dignity.

#### **ANDREW ARTHUR**

## Chamber Concerts AFTERNOON—MONDAY



#### **BACH AND SON**

July 21 & July 28, 2:30 pm, All Saints Church Dolores and Ninth, Carmel

Johann Sebastian Bach

Cantata, Amore Traditore, BWV 203

(1685 - 1750)

Aria: Amore traditore

Recitative: Voglio provar

Aria: Chi in amore ha nemica la sorte

Württenburg Sonata No. 1 in A Minor, H.30

Carl Philipp Emanuel Bach

(1734–1789) Moderato

Andante

Allegro assai

Johann Sebastian Bach

Oboe Concerto in G Minor, BWV 1056

(1685 - 1750)

Moderato Allegro

Presto

Johann Sebastian Bach

(1685–1750) Allegro

Harpsichord Concerto No. 3 in D Major, BWV 1054

Larghetto

Allegro ma non tanto

George Frideric Handel

Cantata, Spande ancor a mio dispetto, HWV 165

(1685–1759)

Aria: Spande ancor a mio dispetto

Recitative: Oh! Che de fiere pene

Aria: Da balza in balza

#### artists:

Peter Harvey *baritone*Gonzalo X. Ruiz *oboe*Beth Wenstrom and Marika Holmqvist *violin*Sarah Darling *viola*Margaret Jordan-Gay *cello*Yuko Tanaka *harpsichord* 

Concert sponsor: Dr. and Mrs. James Fraser

The influence of Italian music can be found throughout the works of J.S. Bach, but settings of Italian texts are very rare among his output. Just two Italian cantatas are known to exist: Non sa che sia dolore, BWV 209 for soprano and obbligato flute, and Amore Traditore, (O treacherous love) for bass and continuo. This type of secular, solo cantata with continuo on a theme of love is more typical of Alessandro Scarlatti (see Thursday Bach in the Cathedral) or Handel, but there seems to be no medium in which Bach could not have thrived given the proper circumstances. Although some have doubted the authenticity of Amore traditore, it is possibly an early work written in Weimar or Cöthen, when Bach worked for a prince with a taste for Italian music. A short secco recitativo bridges two da capo arias. These arias are supported by differing types of accompaniment: the first has a melodic continuo bass line imitative of the solo part, while the second has a fully elaborated keyboard part, marked Cembalo obbligato.

#### ALLEN WHEAR

Carl Philipp Emanuel Bach composed a large number of solo keyboard pieces. He composed these keyboard pieces sometimes for his students and amateurs, but the Six Prussian and Six Württemberg Sonatas (composed in 1742 and 1744) are serious compositions that showed off his talent as a composer and virtuoso keyboard player and helped solidify his reputation. The Württemberg Sonatas were composed in Berlin, dedicated to the Duke of Württemberg, and published in Nuremberg. The six sonatas feature a wide variety of musical textures and compositional techniques that are quite different from those of Johann Sebastian. While Carl Phillip praised his father as a composer and a teacher, he also mentioned that his father's music was a bit old-fashioned. The baroque music strictly adhered to the Doctrine of Affections (Baroque Affektenlehre) where a composition would have the same affect throughout. But C.P.E.'s music was in the forefront of the new eighteenth century compositional practice known as Empfindsamer Stil, where the music was intended to express true and natural feelings, often resulting in sudden contrasts of mood. The Sonata in A Minor in three movements truly expresses the emotions and feelings of Empfindsamerkeit and this is evident from the very first measure of the piece. The new musical style and language of the Sonata in A Minor represent the dawn of the new era.

Bach's harpsichord concertos perhaps define the origin of the keyboard concerto. Instead of its customary supportive role of basso continuo in chamber music, Bach's concertos liberated the harpsichord and put a spotlight on the instrument. The harpsichord concerto most likely owes its origin to necessity. As director of the *Collegium Musicum* at Zimmermann's coffeehouse in Leipzig, Bach needed to supply music for weekly performances. Harpsichord concertos were adapted during the 1730's from Bach's other instrumental concertos

mostly composed during the Cöthen period. Solo harpsichord parts for these concertos were very likely intended for his sons as a vehicle to display their keyboard talent. These concertos certainly inspired his youngest son, Johann Christian Bach, who then had direct impact on a young Mozart. The *Concerto in D Major* is an adaptation of the *Violin Concerto in E Major*, BWV 1042. In order to fit within the compass of the type of harpsichord available to Bach at the time (GG-d³), Bach transposed the concerto down a whole step. Bach employed various techniques to make the harpsichord arrangement so that the harpsichord will cut through the string accompaniment: arpeggios, octave figurations, chords, scalar motives, and some virtuosic figurations that are unique to harpsichord technique.

#### YUKO TANAKA

Most of Bach's concertos live double, even triple lives, because of their original function as violin or oboe concertos that he later converted to keyboard concertos for use in concerts at the collegium musicum in Leipzig. In most cases the original versions have been lost, necessitating a process of "reconstruction" involving arranging the solo part for a non-chordal instrument and adjusting the key. Bach's Harpsichord Concerto in F Minor, BWV 1056 was probably originally for oboe, and has thus been reconstructed as such in the key of G minor. This work has another interesting provenance in its memorable Adagio, which Bach used as the sinfonia to Cantata BWV 156, Ich steh mit einem Fuß im Grabe! It is also well known in a number of transcriptions, often titled Arioso.

Handel traveled to Rome in 1706 and was fortunate to receive the support of several illustrious patrons including Cardinal Ottoboni, who had sponsored Alessandro Scarlatti's many cantatas and in whose home Handel became acquainted with Corelli. The papal ban on opera in Rome that had provided the occasion for many chamber cantatas probably accounts for Handel's many contributions to the genre. In the period 1707-08, just before he composed his first Italian opera Rodrigo, Handel wrote cantatas under the sponsorship of Prince Francesco Ruspoli, mostly for soprano but a select few such as Spande ancor for bass and small ensemble. This work shares with Bach's Amor traditore a structure of arias surrounding a central recitative, and a text with a certain bitterness towards love. Here the text uses nature metaphorically, such as the opening da capo aria Spande ancor a mio dispetto nube densa oscura e bruna (Expand, in my spite, the dense, dark and black cloud), and in the accompanied recitative, where agitated string tremolos illustrate the reference to the crying of troubled seas (freme il mare agitato).

## Chamber Concerts FOYER CONCERT—TUESDAY



#### BACH'S BRUNCH—WEEK ONE

July 22, 1:00 pm, Sunset Center Theater Foyer San Carlos and Ninth, Carmel

Johann Sebastian Bach

(1685 - 1750)

Harpsichord Sonata in D Minor, BWV 964

Johann Sebastian Bach

(1685 - 1750)

Partita in A Minor for Solo Flute, BWV 1013

Allemande Courante

Sarabande

Bourrée anglaise

Carl Philipp Emanuel Bach

(1734 - 1789)

Sonata for Flute and Harpsichord in G Major, Wq.86

Andante

Allegretto

Allegro

#### artists:

Robin Carlson Peery *flute* Yuko Tanaka *harpsichord* 

J.S. Bach's Sonata in D Minor, BWV 964, is an arrangement of the Solo Violin Sonata in A Minor, BWV 1003. It is written in a sonata da chiesa format of slow-fast-slow-fast movements. While the piece is assigned a BWV number, the authorship of the harpsichord arrangement has always been the center of questions. Wilhelm Friedemann, the eldest son of Bach, is often credited for making this transcription. However, there is credible evidence that Johann Sebastian himself actually made this harpsichord arrangement. Johann Friedrich Agricola, a famous theoretical and critical writer of musical subjects who was once a student and a son-in-law of Bach, recalls in his Allgemeine Deutsche Bibliothek that Bach often played his solo violin sonatas and partitas on the clavichord, "adding as much in the nature of harmony as he found necessary." In the Sonata in D Minor, Bach enriches the solo violin line by adding harmonies, contrapuntal inner voices, and ornamentation. In the Fuga movement, Bach actually completes the pseudopolyphony presented in the original violin line.

#### YUKO TANAKA

Bach's *Partita for Solo Flute* is his earliest work for that instrument and was probably written at Cöthen. There is no surviving autograph of the work, and the apparent absence of a virtuoso player at Cöthen has caused some to speculate that it was initially composed for another instrument. Bach was acquainted with the Dresden flautist Pierre-Gabriel Buffardin (who once taught Bach's brother Johann Jacob) and this might have been a source of inspiration. The work engages the full range of the flute of Bach's time and is notable for its lack of rests in the *Allemande* and *Courante*, which makes breathing dependent on artful phrasing. After the mesmerizing *Courante*, Bach closes the work with a lively and affecting *Bourée anglaise* in place of the traditional gigue.

Carl Philipp Emanuel Bach's career coincides with the height of the popularity of the transverse, or German flute. Employed in the court of Europe's most famous flute player Frederick the Great for nearly three decades, he was in daily contact with that instrument, later boasting that he "had the honor of accompanying...the first solo by Frederick as king." Despite their close proximity, Frederick was never attracted to Bach's innovative music; his conservative taste much preferred the works of Quantz and those of his own devising. Bach's large output of solo and trio sonatas with flute surpasses those for the violin. The Sonata in G Major, Wq.86 was written in 1755 in Berlin, according to Bach's own catalogue. Its original form was as a trio sonata (Wq.153); the melodic line formerly played by the violin is now assigned to the right hand of the harpsichord. Bach himself adapted the work to a duo format several years later. The style of this music is primarily galant, with highly ornamented melodic material supported by an interesting but not overly complicated bass line. C.P.E.'s individual, sometimes quirky flavor is especially evident in the middle movement with its sudden dynamic changes and sighing melodic figures. Even if this sort of thing was not to the king's taste, there was a keen demand for such music elsewhere and abroad, as the records of Berlin's Musikübende Gesellschaft (Music Performing Society) attest.

### Chamber Concerts FOYER CONCERT—TUESDAY

be broadcasted on **KUSP 88.9FM** Sep. 26, 2014

#### **BACH'S BRUNCH—WEEK TWO**

July 29, 1:00 pm, Sunset Center Theater Foyer San Carlos and Ninth, Carmel

Nicola Matteis

From Ayres for the Violin

(?-after 1714)

Passaggio rottoe Andamento reloce

Georg Philipp Telemann

Fantasia No. 1 for Solo Violin, TWV 40:14

(1681 - 1767)

Partita in D Minor for Solo Violin, BWV 1004

Johann Sebastian Bach (1685 - 1750)

Allemanda Corrente Sarabanda

Giga Ciaconna

artist: Cynthia Roberts violin

During the seventeenth and early eighteenth centuries, the Italian style of violin playing spread throughout Europe, a seminal development whose effects are still felt today. In Austria, the Veronese violinist Antonio Bertali inspired Schmeltzer and thus Biber and future generations of the German school. Pisendel, perhaps the greatest German violinist of Telemann and Bach's generation, studied with Torelli and Vivaldi in Venice. French violin playing was never the same after absorbing the influence of Corelli. In England, a much more obscure violinist named Nicola Matteis from Naples had a great influence in the time of Purcell.

Little is known of Matteis' personal life, but he seems to have arrived in London around 1670 and there are accounts of his playing and astonishment it inspired. A 1674 memoire recalls "I heard that stupendous Violin Signor Nicholao... whom certainly never mortal man Exceeded on that instrument: he had a stroake so sweete, & made it speake like the Voice of a man..." He introduced a new bow-grip technique and championed a variety of virtuosic bow techniques that had been unknown up to that point in England. Matteis was also a brilliant guitarist, and apparently made his living as a popular teacher of both instruments. He published collections of violin music beginning with Arie diverse per il violino in 1676. A second volume in this set three years later includes two pieces for unaccompanied violin, Passagio rotto (broken passage) and Fantasia in A Minor, which function together as a kind of prelude and fugue. The Passagio is free and wide-ranging, while the Fantasia succinctly explores the contrapuntal capabilities of the violin using double stops and creative voicing.

Telemann's vast catalogue of instrumental music ranges from suites using large orchestral forces to a number of works for a single non-keyboard instrument. In 1735, while serving as Kantor in Hamburg, he published sets of fantasias for solo gamba, flute, and violin. Telemann was an accomplished violinist but was modest about his abilities. His Twelve Fantasias for Violin without Bass amply demonstrate his ability to conceive complete music without the support of an independent bass line. Fantasia No. 1 in B-flat Major begins warmly in a broad aria style, with the violin singing while confidently providing its own bass accompaniment. The Allegro approaches Italian concerto style, but is so complete in itself, who misses the orchestra? The Grave explores multiple-voice writing with the use of double stops, but without aspiring to the great complexity of Bach in his violin works. The Fantasia concludes with a repeat of the Allegro.

Telemann's godson Carl Philipp Emmanuel Bach wrote of his father that "In his youth, and until the approach of old age, he played the violin cleanly and penetratingly...He understood to perfection the possibilities of all stringed instruments. This is evinced by his solos for the violin and for the violoncello without

bass." Composed around 1720 in Cöthen, J.S. Bach's Sei solo a Violino senza Basso accompagnato consists of six works: three sonatas and three partitas. The three partitas (a term synonymous with suite) all include the traditional French dance suite movements-allemande, courante, sarabande, gigueusually anchored by a *prelude*. In the second partita, Bach forgoes a prelude, instead concluding with the monumental Ciaconna. The Allemande (German) is a moderate dance in duple meter, with a short upbeat. The Courante is derived from the French courir (to run) and is in quick triple time. This Courante is further energized by triplets and dotted rhythms. The Sarabande is a slow and stately dance of Spanish origin in triple meter, with a characteristic emphasis on the second beat. Bach's intricate knowledge of the violin made possible the illusion of multiple voices, at times requiring the use of two, three, and four-part chords. The Gigue is derived from the Irish jig, of course, and is in this instance set in a lively compound triple meter (12/8).

The Ciaconna, perhaps the crowning glory of the entire string literature, anchors the D Minor Partita. The chaconne, as it is more often called, is a dance of Spanish origin usually consisting of variations on a repeated bass line in triple meter. In this work, Bach's grand architectural scheme encompasses multiple variations on a ground bass in a kind of arch form, the keystone of which is an extended episode in D major. Brahms, who made a transcription of the Ciaconna for solo piano, wrote: "The Chaconne is in my opinion one of the most wonderful and most incomprehensible pieces of music. On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."

### Chamber Concerts AFTERNOON—TUESDAY



#### ITALIAN PASTORAL

July 22 & July 29, 2:30 pm, All Saints Church Dolores and Ninth, Carmel

Ottorino Respighi

Il Tramonto for Tenor and String Quartet

(1879 - 1936)

Crisantemi (Chrysanthemums), Elegy for String Quartet

Giacomo Puccini (1858-1924)

Ortsattichte (Gitt Januarichtento), Etcg Jor String Quarte

**Giuseppe Verdi** (1813–1901)

Two Songs

Deh, pietoso, oh Addolorata

Il Tramonto

Ralph Vaughan Williams (1872–1958) On Wenlock Edge for Tenor, Piano, and String Quartet

On Wenlock Edge

From far, from eve and morning

Is my team ploughing

Oh, when I was in love with you

Bredon Hill

Clun

#### artists:

Rufus Müller tenor Johanna Novom and Adriane Post violin Karina Schmitz viola Timothy Roberts cello Keenan R. Boswell piano

Unlike his predecessors Verdi and Puccini, Ottorino Respighi was not particularly successful in the realm of opera—his most famous works are his three colorful orchestral Roman tone poems—but he did write a notable amount of vocal music. including songs and works with orchestra. Born in Bologna, he began his career as a violinist, but composition soon dominated his focus and he traveled abroad for periods of study with Rimski-Korsakov in Russia and Max Bruch in Germany. Respighi returned to Italy to assume a position on the faculty of the Liceo Musicale di S. Cecilia in Rome and among his first compositions there in 1914 were his Fontane di Roma and II Tramonto. Respighi was attracted to the poetry of Percy Bysshe Shelley in Italian translation and set his poem Sunset for mezzo-soprano and string quartet. Shelley's poem was written in 1816, the year he married the young Mary Godwin—future author of Frankenstein—and there is some speculation that the protagonist of Sunset was inspired by her. The text conveys themes irresistible to Romantics: nature, love, death, and reconciliation. Two lovers walk amid wonders of nature, then "That night the youth and lady mingled lay/In love and sleepbut when the morning came/ The lady found her lover dead and cold." Respighi brings lush harmony, a deft touch with vocal setting and splashes of exotic orchestration—even with just a string quartet—to bear in this memorable cantata.

Puccini chamber music is not necessarily an oxymoron. In 1890 he composed *Crisantemi* for string quartet as a memorial to Amadeo di Savoia, the Duke of Aosta. Chrysanthemums are flowers of mourning, and this work is cast in an elegiac mood, in a continuously flowing da capo form with the opening material returning at the end. Some of this music was used in the opera *Manon Lescaut*, three years later.

Verdi's songs *Deh, pietoso, oh Addolorata* and *II Tramonto* each represent one of two collections of songs entitled *Six Romances*, published in 1838 and 1845, respectively. *Deh, pietoso, oh Addolorata* (Oh, with mercy, Oh Woman of Griefs) is a setting of a dramatic scene from Goethe's *Faust*, in which Gretchen prays to the Madonna. *II Tramonto*—with text by Andrea Mattei, Verdi's friend and sometime librettist—is more straightforward and lyrical, a moment of pastoral Verdi.

Ralph Vaughan Williams selected six poems from the collection *A Shropshire Lad* (1896) by A.E. Housman (1859–1936) to form his song cycle *On Wenlock Edge*. He competed the work in 1909, after a short period of study with Maurice Ravel in Paris. The instrumentation—for tenor, string quartet, and piano—was a novelty at the time and may have been inspired by Fauré's *La Bonne Chanson*. While the influence of Ravel and the French Impressionists is clear, this work is quintessentially English, written by someone who helped define, perhaps more than anyone, the sound of English music in our time. His music reflects not only the cosmopolitan influences of the continent,

but his deep immersion in English folksong and Elizabethan music: his next major work would be the *Fantasia* on a Theme of Thomas Tallis. Throughout *On Wenlock Edge*, the music is infused with pastoral nostalgia, with a wide dramatic range from the stormy effects in the title song, to the folksy *Oh, When I Was In Love With You*, to the dark resignation of *Clun. Bredon Hill* shares a similar theme with Respighi's *II Tramonto*, a pastoral scene of lovers with a tragic twist. Here Vaughan Williams evokes distant church bells chiming, altering their coloring as the narrative changes and their ambivalent function is revealed.

### Chamber Concerts AFTERNOON—WEDNESDAY



#### **DUELING MANDOLINS**

July 23 & July 30, 2:30 pm, All Saints Church Dolores and Ninth, Carmel

Waldir Azevedo

Queria me bem

(1923 - 1980)

Antonio Vivaldi Sonata for Two Violins in G Major, RV 71

(1678–1741) (transcribed for two mandolins)

Allegro Larghetto Allegro

Raffaele Calace

Duet for Two Manolins, Op. 97

(1863 - 1934)

Andante

Allegro Vivace

Johann Sebastian Bach

Suite No. 1 for Solo Cello, BWV 1007 (transcribed for solo mandolin)

(1685–1750) Preludio Allemande

Courante

Arr. Mike Marshall

(b. 1957)

Brazilian Choro Medley

Johann Sebastian Bach

(1685 - 1750)

Organ Duets (BWV 802 & 805)

Yasuo Kuwahara (1946-2003)

Within the Fence

Johann Sebastian Bach

(1685–1750)

Two Canons from the Art of the Fugue, BWV 1080

Mike Marshall

(b. 1957)

The Cat, the Mouse and the Chicken

Daniel Huschert

Bokeh

(b. 1977)

Gabriele Leone (1725-c.1790)

Air No. 4

Traditional

Soldier's Joy

Mike Marshall (b. 1957)

December 29

Jacob do Bandolim (1918—1963) Assanhado

artists: Caterina Lichtenberg and Mike Marshall mandolin

#### PROGRAM NOTES

Caterina is a professor at the Music Conservatory in Cologne Germany. She holds what might be the only position of professor of mandolin in the world. A specialist in baroque, classical and romantic era mandolin styles she has an extensive knowledge of the methods and techniques and stylistic interpretations of the long history of our instrument.

We first met in 2007 when I invited her to teach at the Mandolin Symposium at the University of California at Santa Cruz where David Grisman and I conduct a week-long workshop. It's a meeting with over 100 mandolin students coming each year. Ten of the finest mandolinists in the world from a wide range of musical styles (bluegrass, jazz, Brazilian, Blues, Old timey) form our faculty.

Caterina came there to teach our classical mandolin classes. It was at this first meeting that we decided to try to find some common repertoire to perform together. To our mutual surprise we found a wide range of music which both of us felt confident with. We were equally pleased with the ease with which the music came together and how easily the details fell into place.

Caterina's background in classical music is her foundation but she has spread her wings over the years and has had an interest in contemporary, folk and even Brazilian choro styles. She is a very opened minded musician. My background is primarily American Roots music but for about ten years I had a mandolin quartet (the Modern Mandolin Quartet) whose mission was to perform classical music on mandolin family instruments.

So while it may seem that we are from very different backgrounds, we have been pleasantly surprised at how many connection points we have been able to make, musically.

We have found a rich and varied meeting place in the middle of our two worlds and have had a very easy time making music together.

I believe that we both feel this intense respect for the other one's understanding and knowledge of their background and this creates a natural balance between us. When it comes to performing a Johann Sebastian Bach Invention, I will defer to her for stylistic details on phrasing and dynamics and such and when it comes to playing something funky, she'll look to me. It just works!

#### MIKE MARSHALL

(continued on next page)

#### WEDNESDAY AFTERNOON CHAMBER CONCERT—Continued

#### PROGRAM NOTES

Jacob do Bandolim, which means "Mandolin Jacob," was the stage of the Brazilian virtuoso mandolinist and composer Jacob Pick Bittencourt. He was a prolific composer of Brazilian choro tunes.

For information on Raffaele Calace, see Thursday Main Concert.

One of the leading Italian mandolin virtuosos of the twentieth century was Silvio Ranieri. A native of Rome who ultimately settled in Brussels, he was an influential champion of his instrument in the early twentieth century.

Daniel Huschert was born in Berlin and is an active composer and player of guitar, mandolin and mandola. *BOKEH* for two mandolins was written in 2010 and is dedicated to Caterina Lichtenberg and Mike Marshall. The composer writes, "*Bokeh* is a Japanese word meaning 'blurry, diffused'. It is used to describe those areas of a photograph that are intentionally blurred for artistic reasons. *BOKEH* for two mandolins plays with this meaning. Many structures appear, which interfere with each other and make the music sound "blurry". Motives arise from this, like the motif of a photograph stands out against the blurry background. *BOKEH* uses pentatonic elements found in Japanese music, and jazzy elements belonging more to the music of America. The borders in between are sometimes sharp, sometimes blurry, which adds yet another meaning to the title."

Yasuo Kuwahara was a leading Japanese mandolinist and composer in the latter half of the twentieth century. His works are played by soloists, ensembles, and mandolin orchestras in Europe, Japan, and the U.S.

### Chamber Concerts TWILIGHT CONCERT—WEDNESDAY



#### FIDDLERS THREE

July 23, 5:00 pm, Church in the Forest 3152 Forest Lake Road, Pebble Beach

Dario Castello

Sonata No. 9

(early 17th century)

Sonata per tre violini

Biagio Marini (1594 - 1663)

Bernardo Pasquini (1637 - 1710) Toccata for Organ in D Minor

Antonio Vivaldi

Lute Concerto in D Major, RV 93

(1678 - 1741)

Allegro Largo Allegro

Biagio Marini (1594 - 1663)

Passacalio a tre e a quattro

**Henry Purcell** (1659 - 1695) Fantazia: Three parts on a ground, Z. 731

Henry Purcell (1659 - 1695)

Voluntary for Double Organ

Alessandro Stradella

Sinfonia a due violini e basso in A Minor

(1639 - 1682)

Canon e gigue in D Major Johann Pachelbel

(1653 - 1706)

Johann Sebastian Bach (1685 - 1750) Fugue on a Theme for Organ by Corelli, BWV 579

Arcangelo Corelli (1653 - 1713) Trio Sonata in B Minor, Op. 3, No. 4

Largo Vivace

Adagio

Presto

Concert sponsor: Helen Breck; Bob and Leslie Mulford

#### WEDNESDAY TWILIGHT CHAMBER CONCERT—Continued

artists: Peter Hanson, Edwin Huizinga, Evan Few violin, Ezra Seltzer cello, Daniel Swenberg lute, Andrew Arthur organ and harpsichord

#### PROGRAM NOTES

Little is known about Dario Castello other than he was a Venetian wind instrument player who worked at the Basilica of San Marco. His works are among the earliest instrumental sonatas. Whereas canzonas and sonatas in the early seventeenth century were often without a specific instrumental designation, Castello began to include such directives. Sonata No. 9, for two violins, bassoon, and continuo was published in Venice in 1621 as part of Sonate Concertate in Stil Moderno, Libro I. Castello's "modern style" is a break from the polyphonic style of the Renaissance. Its emphasis on the separation of melody and bass and the use of harmony as an expressive device helped to shape the style that would one day be called "baroque."

Biagio Marini was a Brescian violinist and composer who worked with Monteverdi in Venice's San Marco. Much of his music has been lost, but that which survives was published over a thirty year period. The brief *Sonata per tre violini* is in three connected sections, each exploring different textural treatments of the three upper voices. The sombre, almost funereal *Passacalio* was published in Venice in 1665 as part of Marini's Op. 22. An eight-bar theme on a ground bass returns after episodic variations, in a pattern like a rondo. The title *a tre e a quattro* refers to the three upper parts which rest on a repeated bass, but develop, as does the fourth part—the bass—in the variations.

Bernardo Pasquini was the leading opera composer in Rome before being eclipsed by Alessandro Scarlatti. He was also a keyboard virtuoso of significance, bridging the eras of Frescobaldi and Domenico Scarlatti. Pasquini's *Toccata una tono in D Minor* for organ begins with a free, quasi-improvisatory section followed by a fugue.

Vivaldi's *lute concerto* is classified as a chamber concerto, scored with an accompaniment of just two violins and continuo to achieve a perfect balance. Although Vivaldi only wrote a handful of music for the lute, this concerto in particular seems to capture the carnival spirit of Venice with its effervescent opening *Allegro* and its tarantella-flavored finale. In the *Largo*, time is suspended as the lute elaborates over the violins, which hold long tones as smooth as floating gondolas.

Purcell's *Three parts upon a ground*, possibly dating from 1678, has a bass line very similar to that in Pachelbel's *Canon*. Initially it resembles a chaconne in the style of Lully, but Purcell's vivid imagination and contrapuntal skills become immediately clear as the piece progresses. The violins—a.k.e.

the "three parts"—move together harmonically, diverge, form short canons, and even commandeer the bass line in ever more complex rhythms. This freedom of invention may explain the addition of the word *Fantazia* to the title by an anonymous editor. Apart from a variation in dotted rhythm, the bass line patiently and steadily keeps its ground.

In Stradella's nomenclature, *sinfonia* doesn't mean an orchestral work, but simply a general term for an instrumental piece. As he did with the concerto grosso, Stradella can here be seen leading the way to Corelli's trio sonatas *da chiesa*. But this sinfonia does not strictly adhere to the church sonata form; its four sections explore complex part writing and imitation, but end with a dance.

Johann Pachelbel was one of the most important organists of the baroque era. A native of Nuremburg, he worked in Vienna and elsewhere, including Eisenach and Erfurt, places which put him in contact with the Bach family, which with he was close. J.S. Bach's older brother Johann Christoph was among his students. Pachelbel's music might well be known only by organists and music historians, were it not for the remarkably popular Canon e gigue for three violins and continuo. It was published in scholarly editions in the early twentieth century, but it was an LP recording by the Jean Francois Pailliard chamber orchestra, followed by countless others, that earned the piece widespread popularity. Its appeal and its accessibility might be partly attributed to its clarity and perfection of form. A ground bass of eight notes, similar to bass lines in many pop songs, is repeated twenty-six times. The violins build a perfect three-part canon, increasing to a peak of complexity and then retreating to the simplicity of the beginning. Like the Albinoni Adagio (See Monday Main Concert) it has achieved iconic status in the classical canon (no pun intended). Consider the brief and lively gigue a bonus track.

Arcangelo Corelli's sonatas and concertos, published at the beginning of the eighteenth century, set the standard for these genres and were studied and emulated throughout Europe. Although as a violinist his technical accomplishments were relatively modest, here too he had a decided impact on the future of his instrument. Violinists of the modern age such as Ysaÿe and Oistrakh proudly traced their violinistic "family tree" back to Corelli. Corelli's Sonatas, Op. 3 were published in 1700. If the fugal theme in the *Vivace* sounds familiar, that is because it provided the fugue subject for J.S. Bach's organ work, which you have just heard from above.

### Chamber Concerts AFTERNOON—THURSDAY

#### CAPRICCIO ITALIANO: FROM THE RIDICULOUS TO THE SUBLIME

July 24 & July 31, 2:30 pm, All Saints Church Dolores and Ninth, Carmel

Carlo Farina

Capriccio Stravagante

(1600 - 1639)

Capriccio di Battaglia

(1581 - 1649)

Bellerofonte Castaldi

Biagio Marini

La Retirata

(1594 - 1663)

Claudio Monteverdi

Tempro la cetra

(1567 - 1643)

Johann Rosenmüller

Sonata XI

(1619 - 1684)

Claudio Monteverdi

Il combattimento di Tancredi e Clorinda

(1567 - 1643)

#### artists:

Clara Rottsolk soprano Scott Mello and Aaron Sheehan tenor

Edwin Huizinga, Evan Few, Joseph Tan violin Meg Eldridge viola Ezra Seltzer cello Daniel Swenberg and John Lenti theorbo Yuko Tanaka harpsichord

#### THURSDAY AFTERNOON CHAMBER CONCERT—Continued

#### PROGRAM NOTES

The title page of Carlo Farina's 1627 publication refers to a variety of dances and "an amusing *Quodlibet* (a humorous medley) with curious inventions."—to say the least...The *Capriccio Stravagante* is indeed a curious invention. Musicologist Rebecca Cypess has likened it to the *Kunstkammer* or the collection halls beloved of the nobility of the era: rooms containing art, scientific instruments, riches, and a wide variety of curiosities. In the *Capriccio*, we wander along taking in a variety of scenes and styles. Some highlights of our tour include: Soldiers, trumpets, fifes and drums, organists, hammer dulcimers, blind hurdy-gurdy players, Spanish guitarists, and most notably, cats and dogs. Farina gives detailed instructions to the players of how to realize his musical descriptions, creating many new extended string techniques.

Castaldi was among the first generations of theorbists. His style is unlike those of his two most important contemporaries: Piccinini and Kapsberger. His *Capriccio di Battaglia* employs numerous trumpet and military tunes as the two theorbos battle away. This is followed by the strings beating a retreat with Marini's *La Retirata*—a bizarre series of dissipating harmonies...

While his career began and ended in Germany, Johann Rosenmüller spent most of his productive years in Italy. After his infamous escape from the law, he fled to Venice, where he serviced as a trombonist at San Marco. His music is among the best of the second half of the seventeenth century. His sonatas are a culmination of the Italian-Austrian style and the *Stylus Phantasticus*—described by Kircher (1650): "The fantastic style is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject, it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues."

Claudio Monteverdi was arguably the greatest composer of the seventeenth century and its most creative innovator. The *Tempro la Cetra* (tuning the Lute) starts with a serious of slow harmonies, as if the poet/musician is checking the tuning of his strings and fret positions. He vows to sing of heroic songs to Mars, but finds himself instead falling asleep in Venus' arms. His *Combattimento* or Combat of Tancredi and Clorinda is a work without predecessor or like any that followed. It is a setting of a passage from Tasso's famous epic poem *Gerusalemme Liberata* (canto XII stanzas 52-68). Clorinda (a Muslim warrior-princess) has just led a damaging attack on Tancredi's (principal Christian leader of the first Crusade) army. He pursues her and they engage in battle. Most of the story is told by the narrator or Testo. In his introduction to the published work, Monteverdi describes his creative process:

He was taking up Plato's challenge to compose music in all the states and emotions of man—namely: concitato (angry), molle (languid), and temperate (temperate). He could find no examples of concitato, so he invented it. This music features fast repeated notes, trumpet fanfares, the sounds of horses, arrows, swinging sword blades and the blows they land, as well setting scenes such as soldiers pacing and circling one another. The Combattimento was composed in the same years as Farina's Capriccio. Like it (yet independently), Monteverdi calls for pizzicato and col legno, extended string techniques.

#### DANIEL SWENBERG

### Chamber Concerts TWILIGHT CONCERT—THURSDAY



#### **BACH IN THE CATHEDRAL**

July 24 & July 31, 5:00 pm, San Carlos Cathedral 500 Church Street, Monterey

Alessandro Scarlatti

A battaglia, pensieri (for Soprano, Trumpet, Strings & Continuo)

(1660 - 1725)

Sinfonia Aria

Johann Sebastian Bach

Tilge Höchster, meine Sünder (from Psalm 51), BWV 1083

(1685–1750) after Giovanni Battista Pergolesi

Giuseppe Torelli (1658–1709) Sonata in D Major for Trumpet, Strings and Continuo, G.7

Johann Sebastian Bach

(1685 - 1750)

Italian Concerto, BWV 971

without tempo indication

Andante Presto

Alessandro Scarlatti

Two Arias for Soprano, Trumpet and Continuo

(1660 - 1725)

In terra la guerra Mio tesoro per te moro

Johann Sebastian Bach

(1685–1750) Sinfo

"Cantata-Concerto" BWV 169/1053

Sinfonia

Arioso and Recitativo: Gott soll allein mein Herze haben Aria: Gott soll allein mein Herze haben Recitativo: Was ist die Liebe Gottes?

Aria: Stirb in mir

Recitativo: Doch meint es auch dabei

Choral: Du süße Liebe, schenk uns deine Gunst

Allegro

artists: Andrew Arthur director and harpsichord, Dominique Labelle soprano, Robin Blaze countertenor, Robert Farley trumpet, Emlyn Ngai and Gabriella Wunsch violin, Sarah Darling viola, Margaret Jordan-Gay cello, Derek Weller double bass

#### THURSDAY TWILIGHT CHAMBER CONCERT—Continued

#### PROGRAM NOTES

Domenico Scarlatti was highly influential in all realms of vocal music in the baroque era. Considered the founder of the Neapolitan school of opera, he contributed well over a hundred works to the genre. His career was mostly divided between Naples and Rome, where he enjoyed the patronage of Queen Christina of Sweden and of Cardinal Ottoboni. The latter hosted regular musical events in his palace, for which because of a papal ban on opera Scarlatti furnished secular cantatas that eventually numbered in the hundreds. Most of these were for a solo voice and continuo, while others included one or more additional instruments. Of particular interest among this vast catalogue are a handful of cantatas that feature the trumpet along with soprano and continuo. A battaglia, pensieri, from 1699 has an introductory sinfonia followed by a da capo aria on the theme of love and its warlike passions: "To battle, thoughts, I wish for war with the spirit of love." A few years later Scarlatti collected a group of arias for soprano and trumpet collectively called 7 arie. The manuscript, which resides in the Bodleian Library at Oxford, has not been conclusively dated, but references to the Tiber river in two of the arias point towards a Roman connection which may place them in the first decade of the eighteenth century. Love and war are now separated. One aria, In terra la guerra, (The war on earth) exploits that instrument's martial qualities but is a call for peace. The last of the seven, Mio tesoro per te moro (My treasure, for thee I die) is simply a love song, with the subtitle Aria, in forma di Menuet all Francese.

In his short life, Giovanni Battista Pergolesi wrote a considerable amount of music, but two works in particular can be considered seismic events in the history of music. The intermezzo La serva padrona inflamed a craze for opera buffo throughout Europe. Even better known was his Stabat Mater (1735) for soprano, alto, and strings. Bach became acquainted with the work just a few years before his death. In the ultimate compliment of one composer to another, Bach used Pergolesi's music as the basis for his motet, Psalm 51, Tilge, Höchster, meine Sünden, (Cancel my sins, O God) in a Lutheran version of a psalm of repentance. The title is derived from the first aria, performed today, which was Stabat mater dolorosa in Pergolesi's original Latin. Bach's scoring is essentially the same as the original, but with enriched harmony, a viola part added to the texture, and other changes as required to fit the music to a German text.

Giusppe Torelli, a native of Verona, is considered an important innovator of the Italian instrumental concerto. He established himself in Bologna, one of Europe's most fertile musical centers in the late seventeenth century, playing violin and viola in the Accademia Filarmonica and at the Basilica of San Petronio. Among the many virtuosi with whom he rubbed shoulders was the trumpeter Giovanni Pellegrino Brandi, who inspired a number of works by Torelli and his contemporaries in the

early 1690's. At a time when the distinction between sonata, sinfonia, and concerto was less obvious, the title *Sonata a 5* refers to the total number of parts: trumpet and four others.

Half of part two of Bach's Clavier-Übung, published in 1735, consists of a *Concerto nach Italienischem Gusto*, otherwise known as the Italian Concerto. By definition, one normally expects a concerto to have contrasts between a soloist and larger ensemble, but this work was conceived for a single instrument and player. Bach achieves the necessary contrasts between "solo and tutti" by the use of a two-manuals and the requisite division of labor between the hands. The critic J.A. Scheibe wrote in 1739: "Who is there who will not admit at once that this clavier concerto is to be regarded as a perfect model of a well-designed solo concerto...a piece which deserves emulation by all our great composers and which will be imitated in vain by foreigners?"

Bach's sacred and secular music occasionally intersects, since he often refitted previously existing works for a new function. An instrumental work might be adapted as a sinfonia to a cantata, or a text might be added to a previously instrumental movement, perhaps changing the context and meaning but proving the universality of the language of music. This overlapping occurs with the Concerto in E Major, BWV 1053 and the Cantata BWV 169, Gott soll allein mein Herze haben. The first movement of the concerto also serves as the sinfonia to the cantata. A haunting aria within the cantata, Stirb in mir, is derived from the siciliano-style middle movement of the concerto, and is reminiscent of the aria Erbarme dich from the Saint Matthew Passion. The entire cantata will be performed within this context. Then, the brilliant Allegro finale from the concerto will be played as a closing sinfonia, or postlude, if you prefer.

### Chamber Concerts MORNING—FRIDAY

#### THE HARMONY OF THE SPHERES

July 25, 1:00pm & August 1, 11:00 am, Wave Street Studios 774 Wave Street, Monterey

PART 1-From the Ancients to the Renaissance: Pythagoras, Aristotle, Plato, Ptolemy...

Emilio Cavalieri

Dalle più alte sfere

(c.1550-1602)

Cosimo Bottegari (1554 - 1620)

Se'l vostro udito è un aria gentile

Giovanni Terzi

Canzona à due liuti

(1558-1617)

Francesco Gafori

Gaphuri tandem modulis

(pub. 1518)

Jean Baptiste Lully

Ballet des sept Plannetes

(1632-1687)

The Glory of the Sun

John Playford (1623-1686)

Lucidissima Face

(1602-1676)

Francesco Cavalli

Courant de Mars

Nicholas Vallet

(c.1583-1642)

Jean Baptiste Lully (1632-1687)

Prelude de Mercure, Ritournelle de Venus, and Air du Saturn

Emilio de' Cavalieri

Godi turba mortal

(1550 - 1602)

Il Ballo del Gran Duca

(concert listing continued on next page)

Concert sponsor: Christopher and Jeanne Lavagnino

#### FRIDAY MORNING CHAMBER CONCERT—Continued

#### PART 2—The 17th Century: Musical Scientists

GALILEI'S LUTE

Vincenzo Galilei

Fuga a l'unisono a 2

(c.1520-1591)

Urania, Calliope, and Polyhymni

Michelagnolo Galilei

Toccata and Corrente

(1575 - 1631)

KEPLER'S "SONG OF THE EARTH"

Orlando di Lasso (1532-1594) In me transierunt

KIRCHER'S COSMIC ORDER

Lelio Colista

pro symphonia testudine

(1629–1680)

MERSENNE'S UNIVERSAL HARMONY

Antoine Boësset

Divine Amaryllis

(1586-1683)

HUYGENS' LUTE

François Dufault

Sarabande and Gigue in C Minor

(c.1604-c.1672)

NEWTON'S COMET

Henry Purcell

Thou tunest this World below, the Spheres above

(1659 - 1695)

Jacques Gallot

La Comète

(1625 - 1695)

**NEWTON'S COMET** 

Augusto Steffani

Sfere Amiche

(1654 - 1728)

artists: Clara Rottsolk soprano, Daniel Swenberg and John Lenti lute

Music and Astronomy were sister arts in the Quadrivium. Together with Arithmetic and Geometry, they taught measurements, lengths, ratios, etc. The ancients (Pythagoras, Plato, Ptolemy...) believed that the ratios of the planets reflected those of musical scales. In Plato's *Myth of Er*, a soldier returns to life after dying, and tells of visiting each planet and the Siren's music of each sphere. This idea—that the planets resounded with music, that the cosmological order was reflected from the heavens to man himself—was known as the Harmony (or Music) of the Spheres. In the fifteenth century, Ramos de Pareja and Gafori assigned to each of the seven planets a musical mode, one of the seven strings of Orpheus' Lyre, and a Muse.

The first half of today's program focuses on the poetic and practical side of the Harmony of the Spheres. In Bottegari's amusing song, the belief that the Earth was composed of four elements is played with—the Heavens were composed of the 5th element or Quintessence (also known as Ether). With Gafori's lengthy sapphic ode, we get an amazingly detailed account of the Muse/Mode/Alchemical associations of each Planet.

The Florentine Intermedi of 1589 was the largest musical spectacle Europe had known—an extravagant display. The Power of Music was the theme, with Harmony of the Spheres given pride of place. Today, we present the famous opening and closing scenes, as well as Jupiter's gift of music and dance/ harmony and rhythm.

The seventeenth century was an age of experiment and invention. In science, we see the dawn of the experimental method. In music, we have a radical break with the old style, creating the "new" or "modern" music of Caccini, Monteverdi, etc. The second half of this program spotlights a few of the most influential scientists/astronomers and their musical lives.

The lute was the Galilei family instrument: Galieo's father Vincenzo and brother Michelagnolo were both professional lutenists and composers. Galileo played lute throughout his life, which turned out to be instrumental (pun intended) to several of his breakthrough discoveries: i.e., devising a fretted-inclined plane which allowed him to determine the rate of falling bodies.

With Johannes Kepler, the idea of the Harmony of the Spheres gets developed totally anew. This idea preoccupied Kepler throughout his life and work. Briefly put, rather than being a planetary scale, Kepler calculates the songs of each planet from measuring their orbits. *The Song of the Earth* features a dolorous phrygian half-tone, or MI-FA-MII. Kepler says this is why life on earth is filled with MIsery and FAmine. He cites Orlando Lasso's *In me transient* as an example of the earth's song.

The Jesuit scholar and polymath Antanasius Kircher was also preoccupied with the Harmony of the Spheres. In particular, he disagreed with Kepler's approach and findings. In *Misurgia Universalis*, (a vast history and scientific encyclopedia of music), Kircher promotes Lelio Colista as the true Roman Orpheus and publishes his *Symphonia Testudine*, in the section on lutes.

Marin Mersenne corresponded with all of the major scientists of his day, notably Galileo and Huygens. He was a mathematician, priest, and musician. In his massive musical encyclopedia, *Harmonie Universale*, he includes the lovely air de court: *Divine Amaryills*.

Huygens was probably the most important astronomer between Galileo and Newton. He discovered Saturn's rings. He was, like his diplomat father, a dedicated musician. Like Mersenne (a good friend of the elder Huygens) and Vincenzo Galilei, he created his own tuning system. In a letter to his father, Christiaan describes hearing the famous lutenist Dufault play an excellent duet in London.

In 1642, Isaac Newton is born and Galileo dies. Newton returns to Pythagoras, the 7-stringed lyre, and The Harmony of the Spheres, believing that Pythagoras had discovered the inversesquare relation of vibrating strings (bringing us back to the Galilei family and their experiments with weighted strings!). By means of relation of the weighted strings, he had discovered the distances of the planets from the Sun: "...comparing the weights with the weights of the planets, and the lengths of the strings with the distances of the planets, [Pythagoras] understood by means of the harmony of the heavens that the weights of the planets towards the Sun were reciprocally as the squares of the their distances from the Sun." Newton goes on to state that Pythagoras hid his system, "the true harmony of the heavens", behind the numbering of the planets in a mode or scale, which begins with the step of Earth to moon...This, in fact, was not what Pythagoras thought, but it closes our theme with a nice da capo.

The great comet of 1680, many scholars believe, was the real catalyst to Newton's theory of Gravity—not the falling apple. Kirch's or Newton's Comet was the brightest comet of the seventeenth century, visible even in daylight. This comet was the source for Fontenelle's story *La Comète*, which made fun of superstitions. It preceded his *The Plurality of Worlds*—the most important work of popular science in the seventeenth and eighteenth centuries. The great comet of 1680 is likely the namesake for Gallot's exceptional chaconne, filled with unusual and juicy, complex harmonies. From there we go to Steffani's enchanting aria "Sfere amiche" from his opera *Niobe*. Here, king Amphion retreats to his palace to meditate on the perfection of the Harmony of the Spheres, praying for peace.

#### DANIEL SWENBERG

## Chamber Concerts AFTERNOON—FRIDAY



#### STORMY QUARTETS

July 25 & August 1, 2:30 pm, All Saints Church Dolores and Ninth, Carmel

Luigi Boccherini

Quartet in B Minor, Op. 58, No. 4

(1743 - 1805)

Allegro molto

Andantino lento

Rondeau: Allegro ma non presto

Gioacchino Rossini

Sonata a quattro No. 6 in D Major, "Tempesta"

(1792 - 1868)

Allegro spiritoso

Andante assai

Tempesta

Ludwig van Beethoven

Quartet in B-flat Major, Op. 18, No. 6

(1770-1827)

Allegro con brio Adagio ma non troppo

Scherzo

La Malinconia: Adagio-Allegretto quasi Allegro

#### artists:

Cynthia Roberts and Patricia Ahern *violin* Patrick Jordan *viola* Allen Whear *cello* Jordan Frazier *double bass* 

Each of the three works on today's program was written near the dawn of the nineteenth century. Each composer was at a different stage of life: Rossini just out of short pants, Beethoven on the threshold of lasting fame, and Boccherini in the twilight of his career. The variety of styles they represent shows how art and society were in the midst of big changes.

By the year 1799 Boccherini had already written eighty string quartets, but unlike his contemporary Haydn, who was enjoying fame and financial rewards after years of faithful service, his fortunes were in great decline. His major patrons had died and due to failing health he was no longer an active performer on the cello. And yet he continued to compose sublime chamber music, including six quartets, Op. 58, which were written at the end of the century and published in 1803. The fourth quartet in the set begins stormily, with passionate and turbulent music suddenly swerving into phrases marked smorfioso (teasingly). Could it be Boccherini's delayed reaction to the Sturm und Drang style he would have encountered in Vienna in his youth? The last movement is a rondo that also features great contrasts. A rustic and potentially raucous main theme has the directive pianissimo che appena si senta (to be played so softly it is barely audible), which makes for delightful tension.

At just over thirty, having conquered most of the operatic stages of Europe, Rossini paid a respectful call on an ailing Beethoven in Vienna in 1822. Beethoven supposedly advised him to stick to comic operas such as The Barber of Seville, even though Rossini had composed opera seria for many years. Whether or not one agrees with Beethoven, it is clear that Rossini had a remarkable sense of humor throughout his life. At the age of twelve he composed—dashed off, really—six sonatas for strings, which, while primitive by the chamber music standards of Boccherini or Beethoven, have all the characteristics of the future master of opera buffa. In his own words, they are "Six horrendous sonatas composed by me at the country home (near Ravenna) of my friend and patron Agostino Triossi, at the most youthful age, having not even had a lesson in thoroughbass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin) first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish."

These Sonate a quattro might have turned out quite differently had Triossi been a violist! It is the double bass that gives them their distinct sound and occasional buffo quality. In recent years they have achieved popularity as played by string orchestras, and have frequently been recorded as such. (You can hear Sonata No. 1 performed by a large ensemble in the Monday Main Concert, Peter Hanson Presents). Sonata No. 6 is a genial work with touches of humor and lyricism in equal measure. Rossini was generous to his colleagues in

allowing each instrument its shining moments. The finale, *Tempesta*, gets the stormy effects its title promises with the most basic elements on hand: violin ornaments suggesting streaks of lightening, offbeat raindrops increasing with rhythmic intensity, and brilliant scales which modulate into such remote keys that Rossini would have gotten a scolding from his theory teacher, had he had one.

Beethoven did not rush into string quartet writing. Undoubtedly he felt the pressure of being compared to the legacies of Mozart and Haydn. Prince Lobkowitz commissioned Beethoven's first set of quartets in 1798, and they were published three years later. Although Quartet No. 6 may not have been the last of the set to be composed, it is the most forward-looking stylistically. The energetic opening movement conforms mostly to sonata form and is full of Haydnesque humor. A lyrical slow movement is followed by a syncopated, hyperactive Scherzo with a more easygoing Trio. The final movement is the most unusual of any in the six quartets. The use of a descriptive title (La Malinconia, The Melancholy) is unprecedented in quartet literature but akin to Beethoven's own titling of a recent piano sonata, the Pathétique. The introductory Adagio, dark and brooding, has the directive Questo pezzo si deve trattare colla più gran delicatezza (This piece is to be played with the greatest delicacy) and is harmonically highly adventurous. A fast and light-hearted section in the form of a rondo follows, somewhat in the character of a German dance. But this is soon interrupted by the Malinconia music, not once, but twice. The dance returns, and in the coda it is ramped up to a frantic tempo (prestissimo). The emotional meaning of all this can be debated, but it is clear that experimentation and personal expression are now part of the landscape of the string quartet. This work amply demonstrates how Beethoven, as he did with many others, expanded and deepened a genre and forever changed its possibilities for the future.

## Chamber Concerts FAMILY CONCERT—SATURDAY

#### THE EPIC ADVENTURE OF LEONARD AND RASMUS

July 26, 11:00 am, Sunset Center Theater San Carlos and Ninth, Carmel

Gioachino Rossini

Traditional folk song

Allegro from Overture to William Tell

(1792 - 1868)

Mexican Hat Dance

Kenneth Alford

Colonel Bogey March

(1881–1945)

Claude Debussy (1862–1918) Girl with the Flaxen Hair

Béla Bartók

Bear Dance

(1881–1945)

Trepak from Nutcracker Suite

Pyotr Ilyich Tchaikovsky (1840–1893)

Gamal Abdel-Rahim

The Lotus Pond

(1924 - 1988)

Jasmine Flower Song, Arr. Zhou Long

Traditional folk song

Traditional folk song

A Horse Herds Mountain Song, Arr. Zhou Long

**Aaron Copland** (1900–1990)

Hoedown from Rodeo, Arr. Mark Rogers

hosted by: Paul Goodwin, characters and script created by: Suzanne Mudge, images created by: Makenna Allison artists:

BRASS QUINTET: Leonard Ott and Michael Laird *trumpet*, Bruce Chrisp and Suzanne Mudge *trombone*, Wayne Solomon *bass trombone*, Kevin Neuhoff *percussion* 

WOODWIND QUINTET: Dawn Loree Walker *flute*, Neil Tatman *oboe*, Erin Finkelstein *clarinet*, Britt Hebert *bassoon* Meredith Brown *french horn* 

STRING QUARTET: Emlyn Ngai and Naomi Guy violin, Meg Eldridge viola, Paul Rhodes cello

Concert sponsor: Betsey and Stephen Pearson

### Chamber Concerts

#### TWILIGHT CONCERT—SATURDAY

#### YOUTH CHORUS: THE ITALIAN JOB

July 26, 4:00 pm, All Saints Church Dolores and Ninth, Carmel

Lodovico Viadanna

Exultate justi

(1560 - 1627)

Anonymous Verbum caro factum est

Luca Marenzio

O sacrum convivium

(1553/54 - 1599)

Giovanni Gastoldi

(ca. 1550-1622)

Tutti venite armati (Amor vittorioso)

Josquin Desprez

(1450 - 1521)

El grillo

Jacob Arcadelt (c. 1505-1568)

Il bianco e dolce cigno

Fa una canzone

Orazio Vecchi (1550 - 1605)

You Stole My Love

Walter Macfarren

(1826 - 1905)

**Thomas Morley** 

April is in my mistress' face

(1557/58-1602)

Anton Bruckner

Locus iste

(1824 - 1896)

Rene Clausen

Set me as a seal

(b. 1953)

Now is the month of maying

**Thomas Morley** (1557/58-1602)

artists: Carmel Bach Festival Youth Chorus, John Koza director

Concert sponsor: Joanne Taylor Johnson

### Chamber Concerts CANDLELIGHT—SUNDAY



#### **FRESH VOICES**

July 27, 8:30 pm, Sunset Center Theater San Carlos and Ninth, Carmel

John Tavener

Song For Athene (1993)

(1944 - 2013)

Magnificat Antiphons (1988)

Arvo Pärt (b. 1937)

Totus Tuus (1987)

Henry Gorecki (1933 - 2010)

David Lang

Little Match Girl Passion (2007)

(b. 1957)

Rebecca Mariman soprano Kathleen Flynn alto Andrew Megill tenor Avery Griffin bass

artists:

Festival Chorale and Chorus Andrew Megill associate conductor and director of the chorale John Koza assistant conductor of the chorus

In 2008, a new work by David Lang, a New York composer (and co-founder of the Bang On A Can Festival), came out of nowhere to win the Pulitzer Prize for music. One of the jurors, Tim Page (author and former Washington Post music critic) said at the time, "I don't think I've ever been so moved by a new, largely unheralded composition as I was by David Lang's Little Match Girl Passion, which is unlike any music I know."

When I first discovered the work, I had a similar reaction. It is evocative, powerful, and beautiful, and a masterful setting of the familiar Hans Christian Andersen story, with colors ranging from icy cold (the chattering of teeth, the austerity of a winter's night) to warm and resplendent. It was originally written for four vocalists who play percussion as they sing, although Lang has since re-arranged the work for chorus.

The structure of the *Little Match Girl Passion* is inspired by Bach's *St Matthew Passion*. Both works take a familiar narrative (the gospel of Matthew, or the Andersen story) and interrupt it with other texts which serve as reflections or meditations on the main story. In Bach's case, the interpolations are poetry newly written by his librettist, Picander, or the words of beloved Lutheran hymns. Lang uses the same texts, translated into English, to reflect on the story of the match girl. Lang has written the following program note:

I wanted to tell a story. A particular story—in fact, the story of "The Little Match Girl" by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children's stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored and freezes to death. Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story.

What drew me to "The Little Match Girl" is that the strength of the story lies not in its plot but in the fact that all its parts—the horror and the beauty—are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naive equilibrium between suffering and hope.

There are many ways to tell this story. One could convincingly tell it as a story about faith or as an allegory about poverty. What has always interested me, however, is that Andersen tells this story as a kind of parable, drawing a religious and moral equivalency between the suffering of the poor girl and the suffering of Jesus. The girl suffers, is scorned by the crowd, dies and is transfigured. I started wondering what secrets could be unlocked from this story if one took its Christian nature to its conclusion and unfolded it,

as Christian composers have traditionally done in musical settings of the Passion of Jesus.

The most interesting thing about how the Passion story is told is that it can include texts other than the story itself. These texts are the reactions of the crowd, penitential thoughts, statements of general sorrow, shock or remorse. These are devotional guideposts, the markers for our own responses to the story, and they have the effect of making the audience more than spectators to the sorrowful events onstage. These responses can have a huge range—in Bach's St. Matthew Passion, these extra texts range from famous chorales that his congregation was expected to sing along with to completely invented characters, such as the "Daughter of Zion" and the "Chorus of Believers." The Passion format—the telling of a story while simultaneously commenting upon it—has the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability.

My piece is called The Little Match Girl Passion, and it sets Hans Christian Andersen's story "The Little Match Girl" in the format of Bach's St. Matthew Passion, interspersing Andersen's narrative with my versions of the crowd and character responses from Bach's Passion. The text is by me, after texts by Hans Christian Andersen, H.P. Paulli (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach's St. Matthew Passion) and the Gospel according to Saint Matthew. The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus—rather the suffering of the Little Match Girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane.

We begin tonight's concert with three works by composers collectively referred to as "spiritual minimalists." Like David Lang, they tend to use small musical motives and, rather than developing them as in traditional Western music repeat them unaltered in order to create a sense of suspended time, inviting the listener into a meditative relationship with the music. Arvo Pärt, John Tavener, and Henryk Gorecki all evolved away from traditional classical compositional styles, based on dramatic arc and the exploration of tension and resolution, to explore a more contemplative, repetitive, and serene musical language, usually setting texts from an ancient religious tradition.

#### ANDREW MEGILL

## Chamber Concerts TWILIGHT CONCERT—WEDNESDAY



#### TWILIGHT MOZART

July 30, 5:00 pm, Church in the Forest 3152 Forest Lake Road, Pebble Beach

**Wolfgang Amadeus Mozart** 

Quartet in C Major, K. 157

(1756 - 1791)

Allegro Andante Presto

Adagio and Fugue in C Minor, K. 546

Quintet in D Major, K. 593

Larghetto-Allegro

Adagio

Menuetto: Allegretto

Allegro

#### artists:

Peter Hanson and Cynthia Roberts *violin*Patrick Jordan and Karina Schmitz *viola*Allen Whear *cello* 

## PROGRAM NOTES

Each of the works on today's program stands as an example of a particular and profound influence on the composer. Since this year's Festival is devoted to Italian influences, it is entirely appropriate to begin a Mozart program with a string quartet he composed in Milan. The Mozart family visited Italy three times between 1770 and 1773, spending time in all of its major musical capitals, seeking patronage and operatic commissions. It was during their third sojourn that Mozart composed, among other things, the opera Lucio Silla and six quartets, K. 150-160. String quartets were a relatively new genre of chamber music at this time; Haydn and Boccherini had been the chief innovators for the previous decade. These youthful examples from Mozart's Italian travels already demonstrate his originality and fluency while illustrating his absorption and mastery of Italian style. The Quartet in C Major is cast in the threemovement format typical of Italian style, with a genial Allegro in sonata form followed by a more darkly shaded Andante in G minor with touches of chromaticism. The Presto is an early example of sonata-rondo form, with brief contrasting episodes between reiterations of the perky main theme.

"The Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him. When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues...She asked if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in this most artistic and beautiful of musical forms, and never ceased to entreat me until I write down a fugue for her."

### MOZART TO HIS SISTER

After settling in Vienna in 1781, Mozart became acquainted with Baron Gottfried van Swieten, a Swedish diplomat and amateur musician with a passion for "ancient" music by the likes of Handel and Bach. His Sunday musicales featured performances of major works by such composers; in subsequent years he commissioned Mozart to arrange several for contemporary instrumentation. Thanks to van Swieten's extensive library, Mozart was able to immerse himself in the works of J.S. Bach. He of course had been personally acquainted with J.C. Bach since childhood, and would have already been knowledgeable of C.P.E. Bach's music, but at that time the father's music was largely forgotten. Mozart became obsessed with fugues and one result was his Fugue in C Minor for Two Pianos, K. 426, written near the end of 1783. In the summer of 1788, Mozart arranged this fugue for strings, adding a newly-composed introductory Adagio, in an appropriately austere style. Perhaps Mozart was refreshing his contrapuntal muscles in preparation for the sublime fugal writing in the finale to his "Jupiter" Symphony, composed at the same time.

In his youth, Mozart had been an accomplished violinist. After moving to Vienna, he abandoned string playing in public but was known to play viola in private chamber music readings. Legend has it that Mozart and Haydn played the viola parts together in private performances of his string quintets, including the D Major, K. 593. If not an outright homage, the influence of Haydn in this work is clear. The first movement includes a slow introduction, rare for Mozart but more typical of Haydn. The Larghetto begins with a series of magisterial arpeggios from the cello, each answered in a chorale texture by the ensemble, hinting at the thematic material to come in the Allegro. A dramatic reappearance of the Larghetto near the end of the movement—with some surprising elaboration—sets up a final statement of the opening Allegro theme. This syntactical sleight-of-hand, where the opening phrase becomes the closing, might well have been greeted with a smile by Haydn.

The Adagio contains some of Mozart's most intricate contrapuntal development and intense emotions, while the Menuetto, especially in the Trio, serves as a counter-balance with its carefree charm. Two versions of the lively Allegro finale theme exist. Mozart's original began with a descending chromatic line of eight notes. At some point before publication but after Mozart's death, this theme was slightly changed, making the line more diatonic and ordinary, with dips up and down. Until recently, it was assumed that Mozart himself made this change and so this was the version considered authentic for the next two centuries. Recent research has cast doubt on the veracity of this view, and now Mozart's original conception has been restored, as you will hear today. The D Major Quintet was completed in December, 1790. On the fifteenth of that month, Haydn departed for his first extended journey to London, and a tearful Mozart exclaimed "We are probably saying our last adieu in this life." Neither imagined that it would be Mozart's death, which occurred just a year later, which would fulfill this sad prophecy.

### ALLEN WHEAR

# Chamber Concerts RECITAL—SATURDAY



# **VIENNESE MATINEE**

August 2, 11:00 am, Sunset Center Theater San Carlos and Ninth, Carmel

**Wolfgang Amadeus Mozart** 

Serenade in G Major, Eine Kleine Nachtmusik, K. 525

(1756 - 1791)

Allegro

Romanze: Andante Menuetto: Allegretto Rondo: Allegro

Michael Haydn (1737–1806) Divertimento in D Major, ST 319/P 93

Marcia: Andantino

Allegro Molto

Menuetto: Allegretto Rondo: Andante

Finale: Thema con variazioni

**Wolfgang Amadeus Mozart** 

Serenata notturna, K. 239

(1756 - 1791)

Marcia: Maestoso

Menuetto

Rondeau: Allegretto

### artists:

Emlyn Ngai, Naomi Guy, Elizabeth Stoppels Girko, and Ann Duggan *violin* Nancy Lochner and Meg Eldridge *viola*Paul Rhodes *cello*Bruce Moyer double *bass*Kevin Neuhoff *timpani* 

# PROGRAM NOTES

Mozart's thematic catalogue contains an entry dated August 10, 1787: "Eine kleine NachtMusick, comprised of an Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale." In English this is usually called "A Little Night Music," but a more apt translation could be "A short notturno," or simply "A serenade."

Why he interrupted work on the second act of *Don Giovanni* to write this elegant work of entertainment music—destined to become an icon in the classical canon—is not known. During his Salzburg years, Mozart had written numerous serenades for different combinations of instruments, usually for outdoor performances. His more recent Viennese examples were for wind band, called *harmoniemusik*, so a work of this type for strings alone was out of the ordinary.

Serenades of the period typically began with a march, which functioned as a way of drawing attention and announcing the start of festivities. The famous fanfare in the opening bars of this work launches a sonata-form movement filled with accessible, charming melodies—quite different in character and function from other recent string chamber music such as the great viola quintets.

Only four of the five movements originally noted survive; the first *Minuet* and *Trio* have never been found. The *Romance* is a miniature rondo in C major, with a central episode in minor providing the only hint of conflict to its gentle nature. Each phrase of the sturdy *Minuet* starts in Salzburg style with only two voices, doubled in octaves. But it's as if Mozart could not restrain himself from coloring in the harmonies as those phrases progress. A *Trio* in a graciously lilting *ländler* style provides contrast. The *Finale* is a cheerful rondo that anticipates the popular tunes Mozart would write for Papageno in *The Magic Flute*. H.C. Robbins Landon felt that the *Romance* "might, quite simply, be the most beautiful piece of occasional music ever written, hence its enduring appeal"—words which fittingly describe the work as a whole.

Mozart's relationship with Joseph "Papa" Haydn is well known, but for many years Haydn's younger brother Michael had frequent contact with the Mozart family in Salzburg, where he served as court Konzertmeister from 1763 and later succeeded the young Mozart as court organist. Haydn was on mostly cordial terms with the Mozarts, and his symphonies and quintets were respected by Wolfgang. The latter once helped Haydn fulfill an overdue commission by composing two duos for violin and viola which remain popular to this day. But when Haydn attained a post that Leopold Mozart had earmarked for his son, the father petulantly accused Haydn of sloth and drunkenness. Haydn was an esteemed and prolific composer of operas and sacred music. He also wrote fine instrumental music that, although not ranked with his brother's, still enjoys

wide circulation. His *Divertimento in D Major* belongs in the same category as Mozart's Serenades and Beethoven's Septet; the terminology of the time can be vague and the terms tend to overlap. This is music of lighter character that aims to entertain, or divert, and serves up a variety of forms popular at the time, including a march, a minuet, a rondo, and a theme and variations.

The precise occasion for which the *Serenata notturna*, K.239 was written is unknown, but being scored for strings, not winds, and dating from January, 1776 it is safe to assume that it was performed indoors. Like a concerto grosso from an earlier era, it features a solo quartet contrasted with a larger group. This quartet has a texture typical of Austrian chamber music of the time: a double bass, not a cello, takes the solo role. Adding to the fun is the addition of timpani, which are unusually highlighted in the absence of trumpets. They enhance the festive mood of the piece, particularly in the opening movement's fanfares. The three movements form a charming distillation of a Salzburg serenade: a march, a minuet and trio, and a rondo include solo parts alternating with grand orchestral gestures, with a brilliant first violin part nineteen-year-old Wolfgang himself must have enjoyed playing.

### ALLEN WHEAR

# VBA Masterclass Showcase



August 2, 1:30 pm, Carmel Presbyterian Church Junipero & Ocean Ave, Carmel

Nicolaus Bruhns

from Madrigal: Hemmt eure Tränenflut

(1665 - 1697)

Hemmt eure Tränenflut Nun hat es keine Not

Amen

Full ensemble

Johann Sebastian Bach

(1685 - 1750)

Wilkommen werter Schatz, from Cantata BWV 36, Schwingt freudig euch empor

John Taylor Ward bass-baritone

Johann Sebastian Bach

(1685 - 1750)

Vergnügte Ruh', beliebte Seelenlust, from Cantata BWV 170, Vergnügte Ruh',

beliebte Seelenlust

Johanna Bronk mezzo-soprano

Heinrich Schütz

(1585 - 1617)

O misericordissime Jesu, from Kleine Geistliche Konzerte I, SWV 309

Steven Soph tenor

Dietrich Buxtehude

(1637 - 1707)

Es funden mich die Wächter, from Ich suchte des Nachts

Steven Soph tenor

John Taylor Ward bass-baritone

Alessandro Grandi

Salve Regina

(1586 - 1630)

Lianne Coble soprano

George Frideric Handel

(1685 - 1759)

from Arianna in Creta

Recitative: Ove son

Aria: Qui ti sfido

Johanna Bronk mezzo soprano

Johann Sebastian Bach

(1685 - 1750)

from Cantata BWV 7, Christ unser Herr zum Jordan kam

Recitative: Dies hat Gott klar Mit Worten und mit

Bildern dargetan

Aria: Des Vaters Stimme ließ sich hören

Steven Soph tenor

Johann Sebastian Bach

Mein Gott, ich liebe dich von Herzen, from Cantata BWV 77, Du sollt Gott,

(1685 - 1750)

deinen Herren, lieben

Lianne Coble soprano

**George Frideric Handel** 

Se il mar promette calma, from Lotario

(1685 - 1759)

John Taylor Ward bass-baritone

George Frideric Handel

To my chaste Susanna's praise, from Susanna

(1685 - 1759)

Lianne Coble soprano

Johanna Bronk mezzo-soprano

Johann Sebastian Bach

(1685–1750)

Nun, ich weiss, du wirst mir stillen, from Cantata BWV 105,

Herr, gehe nicht ins Gericht mit deinem Knecht

Full ensemble

### artists:

David Gordon *director*Michael Beattie *music director* 

Lianne Coble *soprano*Johanna Bronk *mezzo-soprano*Steven Soph *tenor*John Taylor Ward *bass-baritone* 

Johanna Novom and Amelia Roosevelt violin Meg Eldridge viola Paul Rhodes cello Bruce Moyer double bass, Neil Tatman and Ellen Sherman oboe Daniel Swenberg theorbo Michael Beattie harpsichord and organ

# Young Musician Showcase

July 13, 4:00 pm, Sunset Center Theater San Carlos and Ninth, Carmel

Domenico Scarlatti

(1685 - 1757)

Sonata in A Minor, K. 54 (L. 241) Sam Fenstermaker piano

Johann Sebastian Bach

(1685 - 1750)

Concerto in A Minor, BWV 1041: Allegro Moderato Nicholas Brady violin

Johann Sebastian Bach

(1685–1750)

Wachet auf, ruft uns die Stimme from Cantata BWV 140
Ashten Nguyen and Cailyn Schmidt piano

George Frideric Handel

(1685–1759)

Minuet in F Major, HWV 516a Hannah Levi piano

Carl Phillip Emanuel Bach

(1714–1788)

Solfeggietto, H. 220, Wq. 117 Hannah Levi piano

Jean-Phillipe Rameau

(1683–1764)

Menuet in A Minor
Vinni Jacobs piano

Alessandro Scarlatti (1660–1725) Folia in D Minor from Toccata No. 7 Vinni Jacobs piano

Johann Sebastian Bach

(1685–1750)

Partita in E Major for solo violin, BWV 1006: Preludio Laura Wang violin

Johann Sebastian Bach

(1685–1750)

Prelude in E Minor, BWV 938 Prelude in E Major, BWV 937 Max Afifi piano

Johann Philipp Kirnberger

(1721–1783)

Invention in C Major
Nathan Chen piano

Johann Sebastian Bach (1685–1750) Sonata in C Minor, BWV 1017: Adagio, Allegro Laura Wang violin and Derek Hamersly piano

Johann Sebastian Bach (1685–1750)	Prelude and Fugue from The Well-Tempered Clavier, BWV 847 Annabel Chen piano
Johann Sebastian Bach (1685–1750)	Sonata in G Minor for solo violin, BWV 1001: Adagio, Presto Stanley Wang violin
<b>Antonio Soler</b> (1729–1783)	Sonata No. 84 in D Major, R.84 Cailyn Schmidt <i>piano</i>
Johann Sebastian Bach (1685–1750)	Partita No. 2 in D Minor, BWV 1004: Allemanda Bailey McEachen violin
Johann Sebastian Bach (1685–1750)	Prelude and Fugue from The Well-Tempered Clavier, BWV 871  Derek Hamersly piano
Johann Sebastian Bach (1685–1750)	Prelude in C Major from The Well-Tempered Clavier, BWV 846, and Prelude in C Minor, BWV 999  Josef Elyoussoufi piano

## artists:

Festival Young Musicians David Gordon *host* 

# Community Concert

July 24, 7:00 pm, Oldemeyer Center 986 Hilby Avenue, Seaside

**Claude Debussy** 

Petite Suite

(1862 - 1918)

arr. Gordon Davies

Carlo Gesualdo (1566 - 1613) Three Madrigals

arr. by Graham Bastable

**Manuel Ponce** 

Estrallita

(1882 - 1948)

arr. Adam Lesnick

**Gyorgy Ligeti** (1923 - 2006)

Six Bagatelles

Gioachino Rossini (1792 - 1868) Allegro from The William Tell Overture

**Ennio Morricone** 

Suite from The Good, the Bad, and the Ugly

(b. 1928)

Giovanni Gastoldi (ca.1550-1622)

Tutti venite armati (Amor vittorioso)

Josquin Desprez

El grillo

(1450 - 1521)

Il bianco e dolce cigno

**Jacob Arcadelt** 

(c.1505-1568)

Fa una canzone

Orazio Vecchi (1550 - 1605) Walter Macfarren

You Stole My Love

(1826–1905)

Thomas Morley

April is in my mistress' face

(1557/58–1602)

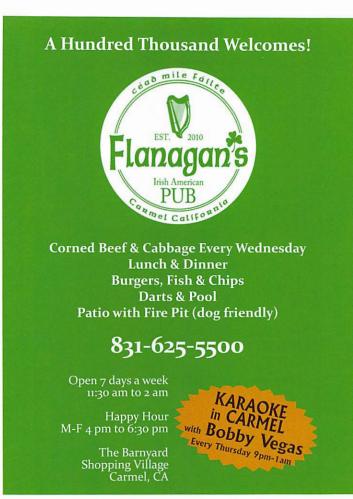
Now is the month of maying

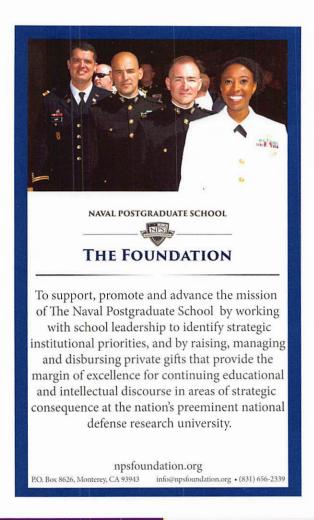
**Thomas Morley** (1557/58–1602)

### artists:

Suzanne Mudge *director of Tower Music* John Koza *director of the Youth Chorus* 

Dawn Loree Walker flute
Neil Tatman oboe
Erin Finkelstein clarinet
Britt Hebert bassoon
Meredith Brown french horn
Leonard Ott and Michael Laird trumpet
Bruce Chrisp and Suzanne Mudge trombone
Wayne Solomon bass trombone
Kevin Neuhoff percussion







# Sunset Presents... 2014/2015 SEASON ANNOUNCEMENT!

2014

**LeAnn Rimes Trio** 

Friday, September 26 at 8PM

Cirque Zuma Zuma

Friday, October 24 at 8PM

Olivia Newton-John

Sunday, October 26 at 7PM

Mummenschanz 40th Anniversary Tour

Saturday, November 1 at 8PM

Seasons of Broadway Saturday, November 8 at 8PM

America's Test Kitchen Live! Wednesday, November 12 at 8PM

The Second City Nut-Cracking Holiday Revue

Tuesday, November 25 at 7PM

2015

Kathleen Madigan

Saturday, January 17 at 8PM

**Mavis Staples** 

Sunday, January 18 at 3PM

Spyro Gyra

Friday, February 6 at 8PM

An Evening of Spirit with James Van Praagh

Saturday, February 7 at 8PM

Rosanne Cash

Thursday, March 19 at 8PM

New York Gilbert and Sullivan Players: HMS Pinafore

Friday, March 20 at 8PM

**Buddy Guy** 

Friday, April 3 at 8PM

Martha Graham Dance Company: Essential Graham Wednesday, April 22 at 8PM

Fancy Nancy The Musical

Saturday, April 25 at 3PM ABBA Mania

Thursday, April 30 at 8PM

Natalie MacMaster

Friday, May 1 at 8PM

Herb Alpert & Lani Hall GALA EVENT!

Saturday, May 9 at 8PM



Performing Arts Facility

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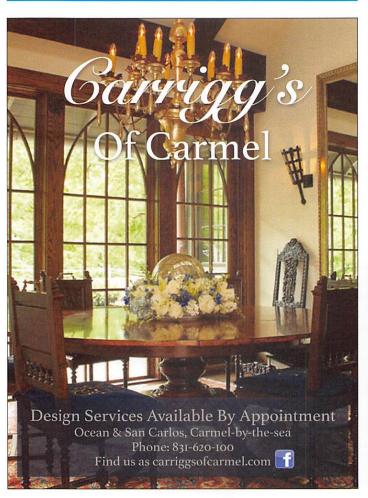
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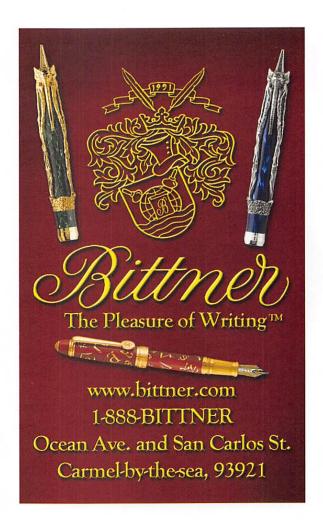
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# Art of Music Raffle

Now a wonderful Festival tradition, the sixth annual Carmel Bach Festival art raffle features 130 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. All pieces are donated by the artists, most of whom work and live on the Monterey Peninsula.



Place: Marjorie Evans Gallery at Sunset Center

Dates: July 19-August 2

Hours: Monday-Friday 9:00-5:00pm, as well as before, during intermission,

and after Festival events held at Sunset Center

Cost: \$5 per ticket, or 7 for \$30

You may purchase tickets during open hours at the gallery, in the Bach Boutique, or where you purchase Festival tickets.

To Enter the Raffle: Drop your filled out raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of August 4 and winners will be contacted by phone.

**To pick up art:** Winners can pick up artwork at the Carmel Bach Festival office August 7–8, or pieces can be mailed. If you need to have your artwork mailed, you will be asked to arrange for payment of shipping costs by credit card. A fee of \$15 will cover shipping and handling.

Art of Music Raffle Committee: Gail Dryden—chair, Diane Cailliet, Susan DuCoeur, Mary Hill, Kay Morris and Suzanne Schmidt

### 2014 PARTICIPANTS

M. Angelica Aceves Linda Ambrosio-Logan Wendy Angel Willa Aylaian Mary FitzGerald Beach Darlene Berry Carole Bestor Patty Biederman Kathleen Biersteker Beverly Borgman Christine Boulanger Jean Brenner Dionys Briggs Cindra Brinsmead Lyle Brumfield Rome Brumfield Wynn Bullock Diane Cailliet Pam Carroll Mahlon M. Coleman Larry Davidson Sheila Delimont Dixie Dixon Miguel Dominguez Suzanne Woodard Dorrance Anne Downs Stan Dryden

Hanna-Lori Eggemann Cornelia Emery Fila Evanson Mark Farina Annette Foisie Larry Fones Dick Gorman Carol Gray Susan Hyde Greene Brian Griffith Jacquelyn Haag Claire Harkins Erick Hasselfeldt Mary Hill Peter Hiller Maggie Holm Joan Hughes Peggy Hutton Heidi Hybl Gloria Jelladian Milt Jines Sunee Jines Barbara Johnson Elsa Johnson Adrianne Jonson James Jordan Sandra Jordan Cheryl Kampe Anita Kaplan

Ruby Katayama Mary Kay King John T. Kingman Evelyn Klein Kyoko Kojima Pam Landram Francyne Laney Emy Ledbetter Gail Lehman Karin Licht Stephan Ligas Jeanne W. Lilly Laura Lockett Janet K. Long Shirley Loomis Frances Lozano Casey MacKenzie Renati Mannan Barbara Matteo-Serbent Lorraine McDonough Ellen Latimer McGrath Margaret McIntosh Alicia Meheen Susan Mendelsohn

Joyce Merritt

Jean Murphy

Marvel Nacv

Bette Nelson

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Dee Steiner

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# Festival Volunteers



The Carmel Bach Festival extends its appreciation to the many volunteers who give their time, energy, and talents to support the music. The Festival would not be possible without your hard work and dedicated support. A special thank you to those highlighted in **BOLD** for your many, many hours of volunteering year round. If you would like to learn more about becoming a volunteer at the Carmel Bach Festival and the many different opportunities available, please contact Liz Schrey at liz@bachfestival.org.

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Richard Ruffolo

Amela Sadagic

Remy Ryan

# Bach on the Rocks



Friends of the Carmel Bach Festival celebrated J.S. Bach's birthday at La Playa Hotel in Carmel in March. Premium spirit tasting was provided by Off the Rocks with musical accompaniment from Dave Dally, violin, and Mike Marotta Jr., accordion. Carmel Bach Festival ambassadors and other young professionals gathered to build awareness and new friends in honor of Johann's 329th birthday.

# Cottages, Gardens and Cantatas



We are pleased to share photos from the Bach Festival's inaugural home and garden tour, *Cottages, Gardens & Cantatas*. We introduced people to the festival with music played by young musicians at the homes and gardens. We engaged many that had not known all that we do, and may now join us at the Festival. (They were impressed.)

We raised money at a time apart from the festival. Huzzah and Hurrah!

THANKS to the many Bach volunteers, the tour committee, Bach staff members, the owners of the homes and gardens and to the donors to the raffle. People loved the event! Folks were happy all day!

You won't want to miss next year's tour!
SAVE THE DATE: SATURDAY MAY 2, 2015!



# Classical Music Every Weeknight!

The Carmel Bach Festival can also be heard on KUSP. Check KUSP.org for schedule.









CARMEL BACH FESTIVAL



# Bach Boutique

Located on the Sunset Center Upper Terrace Festival merchandise and souvenirs!

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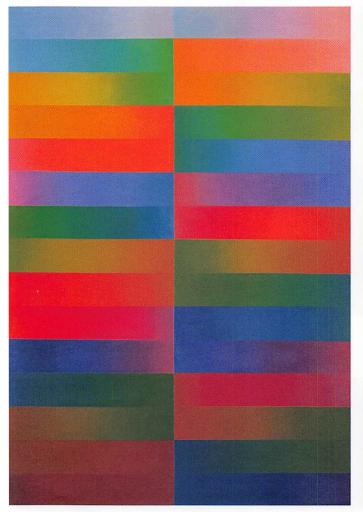
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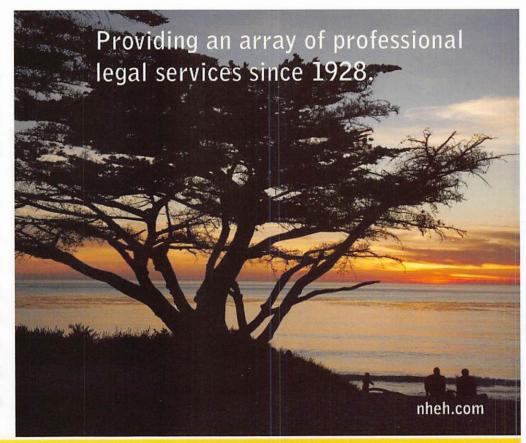
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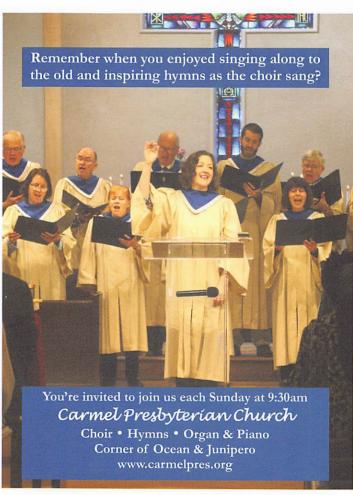
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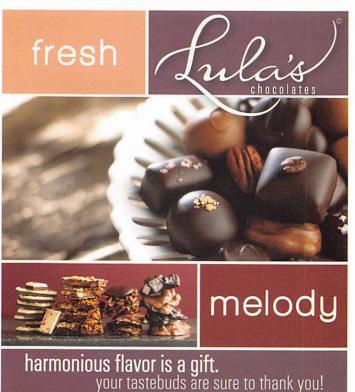
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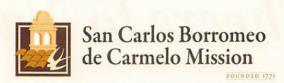
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# Love organ music at the Mission?

-announcing-

The Carmel Mission Organ Project



Over the past decade Carmel Bach Festival Principal Organist Andrew Arthur has been giving recitals at Carmel Mission. If you have attended any of these concerts, then you know of the wonderful Casavant Freres organ and the exceptional acoustics at Carmel Mission. After nearly 30 years of service, this instrument is in need of upgrades and additions to bring it into the 21<sup>st</sup> century, add functionality to the performer, and add new colors to the instrument.

The Carmel Mission Basilica Organ Project is currently raising funds for the first phase project design plans, electronics, computer, and keyboard retrofit. The second phase will include new pipework and voicing.

Make a tax-deductible donation to help ensure the furtherance of this magnificent instrument. Send your donation to:

Carmel Mission Foundation P.O. Box 221351, Carmel CA 93922

Be sure that you clearly mark your contribution for the Organ Fund so that it is reserved for that purpose. Thank you for your support!

For more information on progress, including the scope of the proposal and photos, please visit us at <a href="http://carmelmissionorgan.wix.com/home">http://carmelmissionorgan.wix.com/home</a>
We will have an information booth at the upcoming organ recitals to answer any questions you may have!

# Cheers to Nancy Jones

## THE ART OF MUSICIAN HOSPITALITY



Since 2005, Carmel Bach Festival board member Nancy Jones has led the efforts to provide complete and balanced meals for our musicians and production staff (and their families) in between their intense rehearsal schedules. After 10 amazing years, Nancy will retire from her hospitality duties at the end of our 2014 Festival.

With the generous support of numerous restaurants, delis, bakeries, and markets who have donated meals to feed 150 people each and every day over a four-week rehearsal and performance period, here is a very small sample of what Nancy arranges to be picked up throughout our season, and placed on the backstage food tables two times per day.

Irish stew and soda bread for 30
12 pizzas
Spaghetti with marinara sauce for 40
Trays of croissants for 40
Sushi for 40
Quiches for 50
Assorted Chinese food for 50
Chips and salsa for 50
Fajita buffet for 50
Salads and fresh fruit for 60
Chicken wings for 50
Sandwich trays for 60
Homemade soup for 30
Shepherd's pie for 30
Cookies and brownies for 40

MULTIPLIED BY 10 YEARS = WOW!

On behalf of a grateful Carmel Bach Festival family, thank you, Nancy, for your love and nourishment!

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November 21, 22, 23, 2014 with conductor MAX BRAGADO-DARMAN and trombonist CHARLIE VERNON from the Chicago Symphony Orchestra



### CHARISMATIC GLOW

February 20, 21, 22, 2015
with conductor MAX BRAGADO-DARMAN
and pianist JOAQUIN ACHÚCARRO
internationally acclaimed pianist from Spain



### ETHEREAL SKIES

March 20, 21, 22, 2015

with conductor MAX BRAGADO-DARMAN and violinist JUDITH INGOLFSSON internationally acclaimed violinist from Iceland



### MAJESTIC REALM

April 17, 18, 19, 2015
with conductor MAX BRAGADO-DARMAN
and violist ROBERTO DÍAZ
President of the Curtis Institute of Music



### INVITATION TO DANCE

May 15, 16, 17, 2015

with conductor MAX BRAGADO-DARMAN

10th Anniversary as Music Director and

Conductor of the Monterey Symphony

FRIDAY CONCERTS / SHERWOOD HALL / 7:30 PM

SATURDAY CONCERTS / SUNSET CENTER / 8:00 PM

SUNDAY CONCERTS / SUNSET CENTER / 3:00 PM

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